

JUNE - JULY, 1958

# music journal

EDUCATIONAL MUSIC MAGAZINE



40c

**Music Is the Heart of a City — Mayor Richardson Dilworth, Philadelphia**

**I'm Neutral about Musicians — Benny Goodman . . . Baseball and Songwriting — Harry Ruby**

**To the Disc Jockeys, —with Love — Mitch Miller . . . The Angel's Angle — Meyer Davis**

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# music journal

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## Editorially Speaking . . .

THE Music Industry Trade Show and Convention, to be held at the Palmer House, Chicago, July 21-24, under sponsorship of the National Association of Music Merchants, will call attention once more to the remarkable improvement recently effected in the relation between the educational and the commercial interests in America's musical life. There was a time when music teachers, and to some extent music lovers in general, were inclined to look with suspicion upon the firms and individuals who tried to sell them sheet music, instruments and the various accessories required by musical activities of all kinds.

The current co-operation between the businessmen of music and the users of their products is almost unique in the history of merchandizing. The manufacturers and retailers of musical instruments, from organs and pianos all the way to harmonicas and autoharps, not only market their wares with meticulous regard for quality, solid values and consistently ethical practices, but with a most practical concern for the instruction and aesthetic satisfaction of the purchasers. They do not consider a sale completed on delivery of the merchandise, but maintain an interest in its future. A phonograph, a radio or TV set or a record album is considered a resident salesman, preserving and promoting the enthusiasm of its owners and keeping alive their love of music in general.

It is in the educational field that the music industry has done perhaps its finest work to date. Every company of importance is now equipped with one or more staff members of teaching experience, ready to consult with every type of educator as to his or her individual needs. In many cases clinics and workshops are offered for the advancement of music teaching and a clearer understanding of mutually significant problems.

The coming convention and exhibition, with its varied and stimulating features, will unquestionably add still further to the clarification of common ideals and aims in developing the musical potentialities of our country.

LAST year's *Music Journal Annual* was such an overwhelming success that a 1958 edition has become not only imperative but almost automatic. The new year-book is now in preparation, and a detailed summary of its contents will be found in the advertising pages of this issue, along with a special offer to old and new subscribers, making its acquisition as easy as possible.

The *Annual* logically fills the gap between this summer edition of *Music Journal* and the pre-fall issue pointing toward a new season of musical activity of all kinds. It supplies on a yearly basis the solid and authoritative information demanded by most of our readers, seldom if ever available month by month. The mere listing of serious and standard sheet music published during the past year, with a round-up of new books on music and record albums of importance covering the same period, would make this volume worth many times even the retail price, not to speak of the remarkably low cost to our subscribers. To this invaluable reference material is added a new gallery of famous contemporary musicians of America, whose pictures are supplemented by informative biographical sketches. There are also articles of lasting worth by the officers of America's most significant organizations working for the advancement of music, plus a variety of informative announcements from music publishers, manufacturers, merchants and music teachers, schools, colleges and universities. Every reader of *Music Journal* may be considered almost inevitably a reader and keeper of the *Annual*.

WE have had many comments, both favorable and unfavorable, on our attitude toward that parody of music known as Rock 'n' Roll and its possible effect on juvenile delinquents. Newspaper headlines have consistently strengthened the conviction that our appraisal of this savage beat was justified, and public opinion is now in fairly complete agreement as to its menace.

*Music Journal* is now engaged in a serious study of all the possible connections between music and juvenile behavior in general. Does an interest in good music act as a brake on possible delinquency? Have the delinquents themselves been affected by the wrong type of music, or by any music at all? Has the appeal of a strong, rhythmic beat any direct physiological effect, possibly including moral connotations? Does violent music fit the pattern of present-day life, as exemplified also in motion pictures, television and some comic books?

These questions can best be answered by experts in the field of child study, who are now being consulted. But the opinions of laymen and the teen-agers themselves will also be welcomed, in the hope that some practical results may be obtained. Let us hear from you. ►►►

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# I'm Neutral about Musicians So Long as They're Good

BENNY GOODMAN

**W**OULDNT it be nice if everyone stopped arguing about music? It seems that every time you pick up a newspaper these days, someone is damning rock 'n' roll to purgatory, —or hotly defending it,—or warring about cool vs. hot jazz.

Whenever an interviewer corners an "expert," some kind of a front page blast or boost is expected. Louis Armstrong will open an attack on the cool school . . . and one of the cool schoolers will retort with loud cries of "Square." A leading disc jockey will refuse to program rock 'n' roll on his show . . . and Alan Freed will counter with a few choice remarks about the "older" generation. So the battle rages.

Personally, I would just as soon not get drawn into it. Many reporters have tried to involve me,—trying to trap me into statements pro this or con that. But honestly, I'm no omniscient Solomon who can settle a musical argument with a clever quote.

As I see it, there were good musicians on earth a hundred years ago, and there will be good ones a hundred years from now. What they play is not nearly as important as how well they play it. If they're good,



they'll sound good. If they are "no talent," the public will know about it soon enough. The great ones will be enjoyed and appreciated no matter what school they represent.

Take Count Basie, for example. When he was playing back in Kansas City during the 30's, jazzmen of the time fell all over themselves trying to find words of praise,—including the cooler set. They loved him when he was doing things like *One O'Clock Jump* and *Fiesta in Blue*, and they love him today when he's playing tunes with some mighty strange titles. Basie's a musician, first, last and always.

I think one reason why exponents of various schools are at each others' throats so often is that too many artists—in striving for effect or "sound"—forget the simple fact that they are musicians. So what they produce is basically unsound musically, and hence prey to the barbs

of their critics.

We all know how certain "far out" faddists will concentrate so hard on ideas that what comes out fails to excite or delight the listener. (I must admit, however, that some of the musicians bearing the "cool" label are definitely brilliant artists and I enjoy listening to them.) And conversely, everyone is familiar with the rock 'n' roll groups that exclude all musical values and imaginative improvisation for the sake of a "beat."

But where the emphasis is on good musicianship rather than stylization, either of these forms can be meaningful . . . and sometimes they are. Their value, of course, depends on the individual musician, the particular music itself and the performance.

Not that I am advocating either cool jazz or rock 'n' roll *per se*. The latter, for instance, is usually most uninteresting and unstimulating to me. However, I can understand how its tremendous vitality does fire its devotees, often to extremes of enthusiasm (a fact which, in most cases, is a healthy release for the emotions of its fans, and not in the least surprising to me . . . especially when recalling the demonstrations accorded our band at the Paramount Theatre during the late 30's).

I've always felt that a musician really begins to mature when he's learned as much technique as he can . . . and then doesn't try to demonstrate it at every turn. After all, no performer is ever through learning about his instrument, and about music itself—fresh ideas are the breath of life in this art—but always

(Continued on page 41)

*The justly famous Benny Goodman, long known as the "King of Swing", is today recognized as one of the outstanding musicians of our time, almost unique in his ability to play the serious literature of the clarinet as well as to improvise in the best traditions of pure jazz. His recent appearance at the Brussels World's Fair was a huge success, preceded by the spectacular NBC-TV program, "Swing into Spring." His records and personal appearances continue unabated in their universal popularity and his tolerance is notable.*



# Music Is the Heart of a City

## RICHARDSON DILWORTH

(Mayor of Philadelphia)

**P**ROBABLY no other city in the United States is so closely associated with music in the minds of both Americans and foreign visitors as is Philadelphia. Speak to music lovers anywhere and the Philadelphia Orchestra is a mutual acquaintance. Many know of the city's summer cathedral for the classics, Robin Hood Dell, where hundreds of thousands listen to the world's finest music under the stars each summer. The Academy of Music, the "Grand Old Lady of Locust St.", ranks in fame with New York's Metropolitan Opera House.

This formal peak to Philadelphia's music widens as it descends to include lesser groups,—lesser in numbers, possibly in proficiency, but greater perhaps in their enthusiasm and eagerness to participate. There are so many of these that when we get down to the school age it is possible to say that practically every resident of the city has actively participated in musical activity for an extended period somewhere along the line.

At this particular time the Philadelphia Orchestra, just through its 58th season, is in the midst of carrying the message of our democratic land all over Europe, including 20

performances in countries behind the Iron Curtain. The 8-weeks tour of 14 countries will wind up at the World's Fair in Brussels with the last concert in the United States Pavilion on July 4!

In its regular season of 32 weeks the 106-man group averages 140 concerts and some 12,000 miles to approximately 20 other cities in which some of the concerts are played. There are five children's concerts and four for students. Eugene Ormandy has been conductor of this great orchestra since 1936, when he took over the baton from Leopold Stokowski, who had directed since 1912.

### Robin Hood Dell

With the advent of warm weather each year, the orchestra discards its austere winter garb for the comfort of summer formals and becomes the Robin Hood Dell Orchestra. The famous Dell is an open spot on a bluff overlooking the Schuylkill River, practically in the heart of the city.

There, in the most modern amphitheatre of its kind, each summer for the past 28 years the orchestra and leading soloists of the world have presented their programs, enhanced by the beauty of night skies and the comfort of cool breezes. The concerts are free,—the inspiration of Frederic R. Mann, Dell president and Philadelphia City Representative. The city provides half of the cost. The Friends of the Dell provide the other half. Last summer the concerts were attended by more than



—Fabian Bachrach Photo

half a million people! (This included attendance at the three morning concerts for children.)

Leaving the field of the strictly instrumental, we find the Philadelphia Grand Opera Company, of highly professional calibre, formed in 1955 by the merger of the La Scala and Civic Grand Opera companies. Performances are in the century-old Academy of Music, whose acoustics were discovered to be second to none with the presentation of *Il Trovatore*, as its first opera, on February 25, 1857, a month after the building's completion. The Savoy Opera Company also performs in the Academy. It has been doing Gilbert and Sullivan since 1901 and is the oldest G. & S. group in the country.

The play-for-pay musicians may be the best but certainly not the largest group of players in the city. There are a number of community symphony orchestras, of which five, at least, can be said to be of professional ability but amateur status. These are good enough to present big-name soloists and command critical coverage by the city newspapers.

There are smaller groups of professionals, too. The Philadelphia Woodwind Quintet is one of the best in the country. Its members are all

*This is the fourth of a series of articles under the same general title, contributed by the Mayors of leading American cities known also as outstanding centers of musical activity. The preceding articles were by Mayor Wagner of New York, Mayor Poulson of Los Angeles and Mayor Daley of Chicago. Philadelphia's Mayor Dilworth has modestly limited his report to a few vital statistics.*

first-desk men in the Philadelphia Orchestra. The Philadelphia Little Symphony and the Philadelphia Philharmonia also are smaller professional groups.

The Curtis Institute of Music, of course, is universally famous. Efrem Zimbalist, listed among the great violinists of all time and associated with the institute for 30 years, has been director the past 15 years.

The Curtis String Quartet, composed of graduates of the school, travels far and wide, but is also heard frequently in its home city. It presents a free series of concerts in the Free Library each Wednesday night during the winter. Another professional ensemble, composed mainly of Curtis graduates, is the New Chamber Orchestra.

There is no lack of opportunity for these many groups to perform publicly. In addition to the Free Library series the Philadelphia Academy of Fine Arts presents a series of six chamber music concerts on Friday nights in the winter.

Starting in November and continuing through March the University Museum sponsors chamber music concerts. The first and third series are put on by students of local music schools, while the second series is performed by professional musicians, including a high percentage from the Philadelphia Orchestra. On the first Sunday of each month, October through April, the University Museum also presents a varied musical program.

The Settlement School, with branches in Germantown and Frankford, offers free recitals and chamber music concerts at its main auditorium two or three times a month from September through June. Under Director Sol Schoenbach, the school offers talented children the opportunity to study vocal or instrumental music under top-notch instructors, with fees based on their ability to pay.

A different type of musical organization, but one which is as distinctly Philadelphian as William Penn, is the string band. New Year's Day is famous for many things and right up near the top is the Mummers' parade in Philadelphia. String bands and Mummers' parade are synonymous. There are at least 16 of these groups, which spend thousands of

## SWAN SONG

Bees are in the apricots;  
And those little polyglots,  
Gossip-ridden chickadees,  
Chatter there among the bees.

Garden flowers are blossoming,  
Mocking-bird begins to sing,  
Spring decides to her chagrin,  
"Summer is icumen in."

—*Florence Eakman*

dollars on the gorgeous costumes they wear in each parade.

One of the most active musical organizations is the Police and Firemen's Band. The 38-piece group is made up of active members of their various departments who are excused from duty for engagements and given compensatory time off when they play on their own time. During July and August they will play 59 90-minute concerts at playgrounds and recreation centers in the city. Members of the Musicians Union Local 77 (AFL) donate their time at least three nights a week all summer to play for teen-age outdoor dances on the playgrounds.

The Department of Recreation of the city ends its winter season with music festivals for children of all ages, singing, playing and dancing. They are on neighborhood, district and city levels. There are musical revues at playgrounds and recreation centers in the spring.

Last, and probably most important, the city has one of the most

highly developed and all-inclusive public school music departments in the country. Guided by Dr. Louis G. Wersen, this vast program starts in kindergarten and goes on through 12th grade.

Stressing first the making of music with bells, melody flutes, drum sticks and other rhythm instruments, the program provides standard musical instruments and free instruction beginning with the fourth grade. There are orchestras in more than 100 elementary schools, which perform in musical festivals in the eight city districts during the school year.

The junior high schools have bands, orchestras and choruses, with free instruction and instruments provided by the Board of Education. This program is duplicated on the senior high school level, with the addition of a chorus of 200 students and a full orchestra complement of 110 students. There is also a band of 120 students.

Opportunity for exceptional musical talent to develop to the fullest is provided by the Board of Education, with 15 music scholarships for each senior high school graduating class in the city, for four years of advanced training in conservatories, colleges or universities.

These scholarships probably have resulted in providing more material for symphony orchestras throughout the country than any other citywide music program for training young musicians. Of this Philadelphia can be—and is—justly proud. ▶▶▶

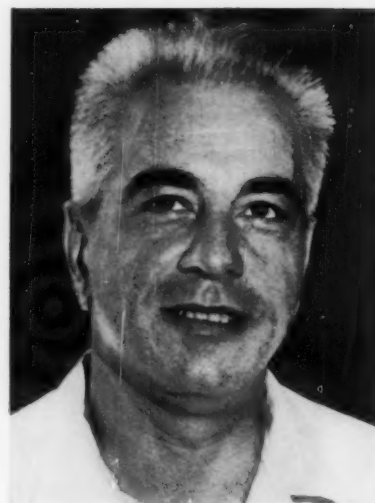


Part of the Audience at Robin Hood Dell

—Photo, Jules Schick

# Shakespeare's Musical Taming

VITTORIO GIANNINI



**I**N recalling how I came to use Shakespeare's *The Taming of the Shrew* and his actual text as the libretto of an opera, my thoughts went back a number of years. Some time in 1936, when I was living in Rome, on a fellowship at the American Academy, the composition of my second opera, *The Scarlet Letter*, was nearing completion and I was thinking of starting a new work. My thoughts crystallized on the possibility of doing a Shakespearean play—in English, of course.

I think an opera composer is more or less always thinking of possible ideas for a libretto. One might almost say that every story he reads, every play he sees is consciously or subconsciously evaluated as a possibility for the text of an opera.

I have always had a great love for Shakespeare (and I might add here that working with his play has increased my admiration and enjoyment of his writings immeasurably). The thought of using "The Shrew" became more and more attractive to the point where I worked out a draft of the scenario.

My first thought was to use the plot and have a new text written, as was done for Verdi's *Macbeth* and *Otello*, Thomas' *Hamlet*, Gounod's

*Romeo and Juliet*, etc.

I began thinking of a writer for the libretto. On one of my visits to New York I spoke to the late John Erskine. He was interested, and I left my outline with him.

Unfortunately, for reasons of ill health and other prior commitments he was unable to start work on our project and about a year later he returned the scenario to me. Other works and the preparation for performances of my *Requiem* and *The Scarlet Letter* kept me occupied and "The Shrew" project was set aside.

## Earlier Operas

I returned to New York in 1938 and on commission from CBS the radio operas *Beauty and the Beast* and *Blennerhasset* were composed. After these and other orchestral works I wanted again to write an opera, and definitely a comedy, for the other operas had been of a dramatic nature.

Thus, my thoughts returned again to "The Shrew" and to the problem of finding a suitable librettist. I do not recall how or when the idea of using Shakespeare himself occurred to me; and on re-reading his play with this in mind I became even more enthusiastic. The text was of great beauty and a great challenge.

Miss Dorothy Fee, a pupil of mine and a composer in her own right, with whom I had discussed this idea, became interested and began cutting the text so that it would have the length we thought proper.

It was necessary to enlarge the love elements between Bianca, the younger sister, and Lucentio, for a lyrical

contrast was needed about half-way through the play. This actually called for additional text, and to try to match the quality of Shakespeare's verse was an obviously impossible task. I do not remember now how or when the idea of using lines from some of his other plays occurred to me, but I found that some of *Romeo and Juliet* fitted perfectly.

A similar situation arose in the last act. Kate needed a monologue where she could express the transformation taking place within her (which I felt was brought about largely because she had fallen in love with Petruchio.) Again, after a search through Shakespeare's writings, the text for this solo was found in the *Sonnets*.

The ending of the play needed to be altered, for in an operatic version it was necessary to have a lyrical situation where Kate's taming and Petruchio's love for her, despite his extraordinary actions, could be expressed in a love scene and duet. For this scene, additional text was also found in the *Sonnets*.

The libretto finished, I began writing the music. Setting Shakespeare's text to music was a difficult problem. His verse, like all great poetry, has a rhythm, a music all its own, and I tried to capture it. The musical line had to be molded continually to his poetic line.

I chose the architectonic form that I felt the play required; there could not be separate solos, duets, etc.,

(Continued on page 25)

Vittorio Giannini's opera, "The Taming of the Shrew," recently added to its already established success in the special series of American works given at New York's City Center. (Its first performance took place in Cincinnati in 1953 under the direction of Thor Johnson.) The composer has taught at the Curtis and Juilliard Schools of Music, and is now on the Faculty of the Manhattan School of Music. He is well known for his orchestral, chamber and choral music as well as his operas.



*Always in the  
spotlight...*

## **GEORGE GOBEL**

and his  
guitar!



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MICHIGAN

# The Angel's Angle

MEYER DAVIS



**M**AKING music for entertainment is my concern, so I have naturally developed an intense interest in the theatre. In my leisure I read scripts (if obtainable) and decide upon theatrical productions for investment. Perhaps that is why I am called a Broadway "angel."

Investing money in plays, musical and otherwise, is similar to buying stocks and bonds. In both there are zest, hopes and dreams, success and failure. If we all had the Midas touch, there would be no joy in the uncertainty of show business investment.

Most people have a vague idea about the advantages and pitfalls of theatrical investments. Here are a few rambling thoughts.

Aside from the hope of making money, the investor has only one advantage over the outsider. He is allowed to buy seats (and not the best ones) for opening night. He is privileged to ask the producer for "house seats" (set aside for investors desiring to accommodate friends) at box-office prices, but if the show is a hit they must be reserved weeks ahead.

A show is set up with limited and general partnerships. The limited

partners have no say in the show and are barred from rehearsals, but they have no liability in excess of their investment. There is sound legal reason for this. The general partners usually include the producer. They have complete liability (not limited to the amount of the investment) and must stand possible losses over and above the partnership funds.

If a show opens on the road, loses money and comes into New York with short capital, gets mixed notices but decides to make a fight of it, additional money is required from the investors. This is the "overcall". If, after a few weeks, they decide to give up the ghost, any additional loss is sustained by the general partners.

## Producers Decide

It is difficult to invest in shows controlled by very successful producers. It took me nearly eight years to get on the investing list of a prominent pair of producers. Such producers do not ask how much you will invest; they tell you how much to invest. It is "take it or leave it". If you leave it, you are excluded from similar chances to invest in their later shows, which may prove hits. Producers having a backlog of investors don't send out scripts. If you don't invest, someone else will. Continue to invest with these producers, or you lose your place on their list.

It is hard to evaluate the book, lyrics, music, director, cast, stars, etc. In a musical I believe the story is more important than the music. The

story must be strong; it is the meat. I have turned down scripts I didn't like and they turned into hits. Also I have liked scripts that proved flops. If astute producers and all their staff can't forecast how scripts will turn out, how can laymen or investors tell? I get the best results without reading scripts, depending on the standing of producer, author, director and star (if any).

Outside New York a top star is all-important, but in New York an unknown can carry a show (and rise to the heights because of it). In some hit shows in New York, leads are played by unknowns. I was an investor in a musical which was a smash hit in New York but was unsuccessful on the road because the New York lead was not a strong enough name.

The investors' money is used for preliminary expenses, for scenery, rehearsing, to get the show going, to "raise the curtain." Box-office intake defrays salaries for cast, crew, extra stagehands, wardrobe, musicians, general manager, stage managers, press agent; royalties to authors, director, scenic designer, lighting designer, costume designer, management fee; publicity in advertising, photos, signs, printing and press agent expenses; departmental expenses such as carpentry, rentals, electrical equipment, sound etc.; office costs, auditing, taxes, insurance, dues, box-office and mail order. And don't forget company and stage manager, transfer and expressage, booking fee, transportation, telephone, etc.

Potential angels can invest in two  
(Continued on page 41)

*Meyer Davis is an American institution as well as a Broadway "angel". His dance bands and "On with the Dance" RCA Victor recordings represent a highly specialized activity and symbolize a reputation built over the years into a multi-million dollar business. Presidents Harding, Coolidge, F. D. Roosevelt and Eisenhower have danced to his music at their Inaugurals. His clients include the most lustrous names in the Social Register. The Meyer Davis orchestras appear not only throughout the land but even on ships at sea. He speaks with authority.*

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# Musical Values are Human Values

WILLIAM D. REVELLI



THE quality or growth of an organization or program is undeniably dependent upon its fundamental worth, leadership and goals, for without such there can be no progress and no perpetuation. The advancement of our band program in America can be attributed to those leaders who zealously maintained their ideals, loyalty and efforts, and who foresaw the true musical values and worth of the concert band.

The test of anything is not its age, but its quality and use. We are finding this fact being more forcibly proved today, as we see ourselves challenging and questioning many things which heretofore were considered firmly established in our American way of life.

To all who believe with passionate conviction in the concert band and its potential value to mankind, the present era of social, economic and world-wide political changes, through which civilization is currently passing, offers a rare challenge and opportunity.

True musical values are only so when they are true human values. Bands and music exist wholly and solely for the sake of life. Anything in bands and music which does not serve these ends in no way deserves its place.

Just what role the concert band

will play in the music of the future will depend largely upon the vision and foresight of the many thousands of band conductors to be found in every city, town, hamlet and cross-roads in America.

Concert band music is music presented in its most democratic form. For the hundreds of thousands of people who attend our school, college, service, community, municipal and professional band concerts each season, the music of these bands can create and stimulate a keen desire for and a better understanding of good music.

## Repertory Important

But if it is to achieve its just place in the musical world, the concert band must be provided with a *respectable repertory*; a literature which will challenge its every resource; works by our most eminent contemporary composers; works scored originally for the concert band; compositions which make of the concert band a "voice of its own," not one which has found it more convenient to "borrow, beg, or steal!"

The mushroom growth of the school band movement, plus the slow but gradual growth in both numbers and quality of university and college bands, as well as the long awaited and richly deserved recognition of our better municipal and service bands, have all contributed toward creating a more sympathetic and enthusiastic attitude toward the band and its function as a worthwhile medium of musical expression.

That the concert band has succeeded in achieving its present musical status is in itself a true indication of its potentialities in the years ahead. We must realize that only recently have prominent composers, conductors and musical audiences come to recognize the concert band as a self-justifying medium and to appreciate it as an instrument worthy of their serious consideration.

On the other hand, the orchestra has never, in its entire existence, had to overcome such obstacles, particularly since its course was charted to some extent by the creative genius of the world's foremost composers. During the early years of the band's existence, only a few of the prominent composers evinced even a lukewarm interest in utilizing its resource as a medium for their creative talents. As a result of this neglect, the band remained for many years in a static state insofar as its instrumentation and repertoire were concerned.

The reason for the nineteenth century composers' indifferent attitude toward the band is understood if we will study the various problems which they were certain to encounter when composing for the band of that time.

First, there was the major problem of instrumentation; wind instruments of that period were of inferior quality and limited in range. The intonation was most imperfect and the timbre, both individually and collectively, was unpleasant. The mechanism was crude; the reeds and mouth-pieces were inadequate and

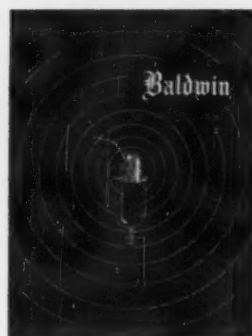
(Continued on page 38)

*For more than thirty years the name of William D. Revelli has been synonymous with the bands of America. His vision and ideals have been amply demonstrated by the bands of the University of Michigan, where he has achieved national recognition as one of our leading conductors. This is the first of a series of excerpts from his recent addresses.*

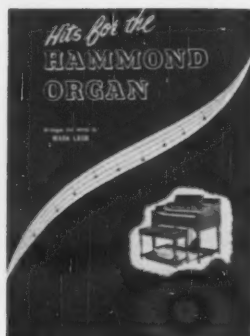
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# Baseball and Songwriting

HARRY RUBY

THE hope of writing a song springs eternal in the human breast—which takes in quite a lot of people. In my many years as a tellurian, an inhabitant of this earth, that is, I have yet to meet a man, woman or child who doesn't want to write a song.

Susie, my eight-year-old granddaughter, is in the throes of dashing off a ditty. Our family medico hums me a tune he is working on while taking my blood pressure. Groucho Marx's sepia-tinted maid has some words she has written which, as she said to me, "Mr. Ruby, I like you to make some music for." What did I do about it? I left town under cover of darkness and haven't been seen or heard of since.

All of which brings me around to baseball and some baseball players I have known who also have made passes at the Muse, a lineal descendant of Euterpe, who presides over Tin Pan Alley. The following are just a few of the national pastimers who had a greater compulsion to write a hit than to make one. (With me it was the other way around, but that's another story.)

There was George Moriarity, a famous Major League umpire, who, in his playing days, guarded the hot corner for the Detroit Tigers. Most of his waking hours, those not spent

on the playing field, were spent writing songs. I understand he did get a couple of them published. He wanted to be a songwriter almost as much as I wanted to be a second baseman (but let's leave me out of this).

A few decades ago, the White Sox had an able chucker by the name of Doc White. Good as he was on the mound, he would have chucked it all to be a songwriter. Alas! He had less luck in the music mart than Moriarity did.

Then there was that great first-sacker, who, for grace and style, was compared with the immortal Hal Chase. After Babe hung up the glove, and returned to his native California, he phoned me to ask if he could talk to me about something. Who, particularly if his name happens to be Harry Ruby, wouldn't want to talk to Babe Dahlgren? But little did I suspect that the thing he wanted to talk to me about was a briefcase full of songs he had written. And they weren't bad either. But he went into some other business.

When a definitive history of the Great National Pastime is written, there will be at least one chapter devoted to the story of a certain man who went to Biloxi, Miss. with the Washington Senators back in 1931 and played in an intra-squad game. Coincidentally, the man I am talking about is the writer of this article. The one and only Walter Johnson was pitching that day. As I stepped up to the plate, the third base coach, Al Schacht, announced to the spectators: "The man approaching the plate is the writer of *Three Little Words*." Then, using a bat as a baton, Schacht led the fans in singing the song.

This was the last thing I wanted. It made me furious. How did I do



The Author with Red Skelton

up there? Well, I will go to my reward believing that I struck out—on three fast bails down the middle—not because of those bullets the Big Train served up to me but because of what Schacht did.

After the game, in the dressing-room, Johnson confided to me that he had always wanted to write a song. In fact, as he also confided, he was working on one with one of his catchers. I told him that I couldn't understand why he, the greatest pitcher in baseball, would want to be a songwriter. He laughed: "I can't understand why a big songwriter like you wants to be a baseball player." It ended in a stalemate; neither of us understood.

I know that I will not be remembered centuries hence for the songs I have written. But there is an outside chance that I may be talked about as the only songwriter who ever made good as a ballplayer (well, nearly made good, anyway). And, while I admit I am not in the same league with Berlin, Hammerstein, Rodgers, etc., as a songwriter, I do believe that I was a much better baseball player than Einstein was a violinist. ▶▶▶

*Harry Ruby scarcely needs any introduction as a songwriter, with such permanent hits as "Three Little Words," "I Want to Be Loved by You," "Who's Sorry Now?," "My Sunny Tennessee" and "Nevertheless" to his credit, with lyrics by Bert Kalmar. (This famous team supplied the biographical material for a successful motion picture of the same title as their best known song, "Three Little Words.") What is not generally known is that Harry Ruby had youthful ambitions to become a ball-player, and actually worked out with professional teams a number of times.*



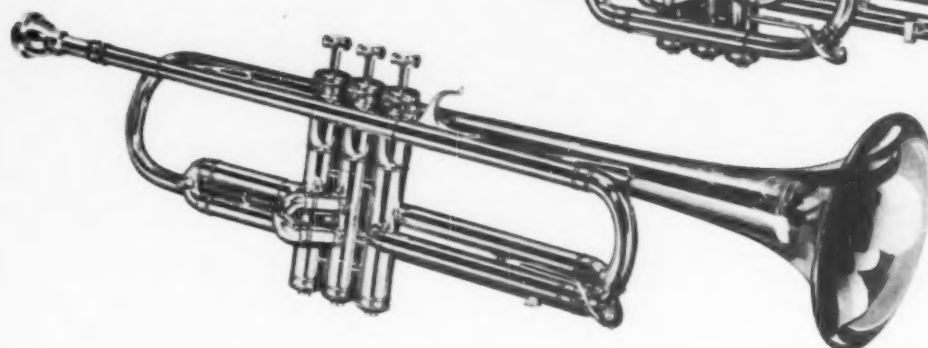
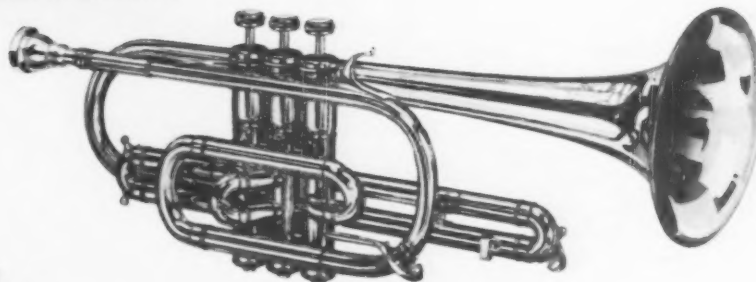
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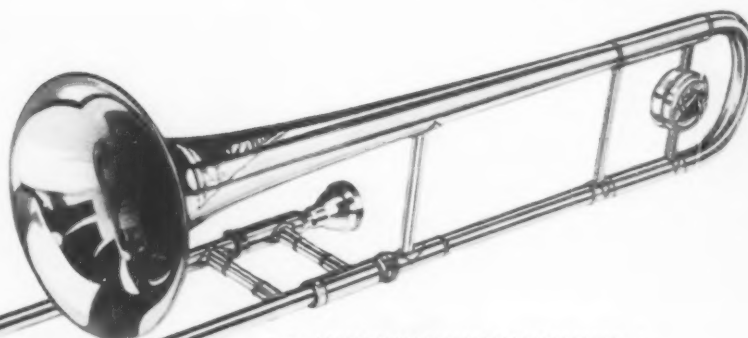


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# The Arts in America

MAX KAPLAN

**I**N recent months, and especially since the Russians successfully launched their Sputniks I and II, many official and unofficial statements have been made on the need to train more scientists. Much responsibility for our own lag in scientific attainment is placed at the door of education. Pressures on schools to take action will be pronounced in local situations across the country during the next months. Meanwhile, other voices, including the Vice-President's, have urged the necessity for balanced thinking and long-term vision. It is their plea that not only the sciences need to be brought into the focus of a new age, but other human interests as well. The present statement will approach this problem from the view of the arts.

1. Whatever our own concerns—religion, family life, the humanities, the arts—we can all agree that every vital step toward survival as a free nation should be taken. There will be sincere disagreements on the steps needed, but not on the larger goal.

2. Survival as a human value is empty without a content or a program beyond life itself. It is not enough to live. The question which has plagued all mankind cannot be avoided by Americans: *to live for what?* We submit that any mature approach to that question will conclude that the arts are an integral part of the total culture, that they provide fundamental insights into

both the means and the ends of life. There are many interpretations of the functions of the arts: as communication, as ineffable and indefinable beauty, as a common social interest, as relaxation, as therapy, or as a source for integration of personality. They serve us in many ways.

## Contribution of the Arts

Although some human experiences are difficult to define or evaluate in precise terms, this is no indication that they are less significant. This applies especially to the arts. Their contribution is immense, but immeasurable. Their satisfactions are many, but not always objectively manifest. Unlike an earth satellite, the song and symphony do not enlarge our knowledge of the at-

mosphere or of physical properties, but they too have a beat-beat and they symbolize a mastery of space and time.

3. An appraisal of the place of the arts in America will show, on the one hand, a tremendous expansion and growth in quality during the past half century, and on the other hand, a greater need for art in view of current social trends. Among recent developments calling for a re-examination and intensification of aesthetic activity are these: further mechanization and automation of work, with consequences for more leisure; gropings in the new suburbia for a creative and constructive way of life; the searchings for non-material objectives evidenced in renewed religious activity; the quest for personal and group integrity and

(Continued on page 46)

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Max Kaplan is on the Faculty of Boston University's School of Fine and Applied Arts, having come there from the University of Illinois last Fall. He is now engaged in establishing a Fine Arts Center at Boston University and serving also as Chairman of the MENC Commission VIII on Music in the Community.



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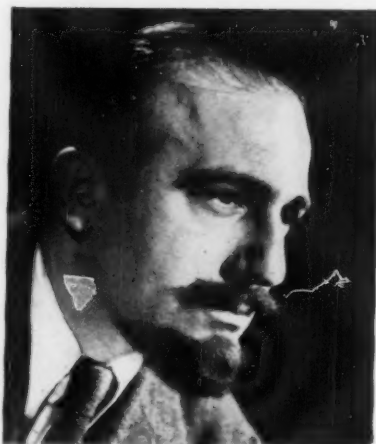
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# To the Disc Jockeys,—with Love

MITCH MILLER



AMONG the disc jockeys of America are a great many men of fantastic skill, taste and imagination. You caused radio to jump out of bed and click its heels a few years back, while the public was dressing for the funeral. You made radio once again a vital force on the American scene, a source of first-rate entertainment, and — best of all — you made it *pay*.

But what's been happening in the last year or two? To say that many of you have grossly mishandled this great, fat money-maker — radio — would be understating the case. Some of you have made the man who killed the goose that laid golden eggs look like Bernard Baruch.

You carefully built yourselves into the monarchs of radio and then you went and *abdicated*—abdicated your programming to the corner record shop; to the eight to fourteen-year-olds; to the pre-shave crowd that makes up twelve per cent of the country's population and *zero* per cent of its buying power, once you eliminate pony tail ribbons, popsicles and peanut brittle.

Back in Longfellow's time—happy man—there came "a pause in the day's occupation that was known as the *Children's Hour*." On much of today's radio we're lucky to get a Grown-up Hour any time before midnight. Adults all over the land are yearning for a pause in the day's cacophony. I, too, believe that youth

must be served—but how about some music for the rest of us?

I know that most of you agree with me that much of the juvenile stuff pumped over the air waves these days hardly qualifies as music. But your standard answer is: "We're not here to educate. We're here to give them what they want."

What *who* wants? Certainly not the seventy-five per cent of the nation over fourteen years old! If they did, they wouldn't be buying hi-fi record players in unprecedented numbers, setting them up in the living-room, shutting off the radio —and creating their own homemade programming departments!

## Singles and LP's

Certainly not those who want variety, musicianship, a little bit of literacy, and a bit more sophistication in their music. And, gentlemen, that's the majority—the majority who've turned the record business upside down in recent years. Four years ago seven out of ten dollars spent on records were spent buying singles. Since then that figure's been cut exactly in half, while the LP share of the record buyer's dollar has doubled! At a time when the dollar volume in record buying has risen mightily, the singles market has actually declined! As the bulk of the public finds it can't hear the music it's hungry for on single records on the radio, it turns more and more to buying LP's to satisfy a grown-up musical appetite on hi-fi sets at home. It must be more than a coincidence that single record buying went into a decline at the very time the number of students that program the

Top Forty and other lists climbed to a new high.

"Well," you reply, "that may be, but we radio stations are doing O.K. in the rating department." Yes, but we both know that ratings are comparative. Each of you is fighting for your share of the milk—after the cream's been skimmed off. The current phenomenal grosses of the recording companies show that the country is hungry for music. Television has failed over and over again to satisfy that hunger. It lies in your power to bring the grown-ups back to radio music; you have the resources, and many responsible companies are giving you the records to program the kind of balanced music that will switch on many of the hundred and thirty-seven million home radios that now stand silent most of the time.

And what about those thirty-six million car radios? In my state, if you're old enough to drive, you're too old to drive to the tender reminiscences of the Junior High School set.

O.K., so who's the "they" in radio's standard defense — "We're here to give them what they want?" It is usually the mythical "they" who make up the Top Forty song lists. At its best, the Top Forty presents only a philosophical problem on a par with "Which came first, the

*Mitch Miller, now heading the Popular Division of Columbia Records, is famous as a discoverer of new talents and an arranger and promoter of old songs. He is also an outstanding virtuoso of the oboe. Here are excerpts from his historic address to the Disc Jockeys' convention.*



chicken or the egg?" Does the demand for a record come because you play it first, or do the kids demand it because they find it in the Top Forty?

Does a song get elected to the Top Forty or is it appointed to the list? We could go on like this for weeks—but if the Top Forty is an election, will somebody please blow the whistle for the Honest Ballot Association?

You jockeys have accepted with saintly forbearance your role of spreading the gospel according to the Top Forty. Every one of you has a feel for music and a sense of programming way beyond what many of you have been dispensing. In prior years you would recommend a record to your listeners for its vocal quality, its style, its unique arrangement, its balance, or its emotional impact. Now what can you say? "Here's number Seventeen at Marty's Music Shop." You used to play a record because you liked it; it was part of the personality of your show—and it made good programming. Now you play it for "Sam, Joe, Flo, Sal, Mickey, and Joyce loves Shorty and will he please meet her after three at the sweet shop, second booth from the rear."

The kids write the records, perform them and pick the ones you play. I've got an idea: How about sub-teen-age disc jockeys, salesmen and station managers? Then you can all take off for a well-deserved rest.

If you media buyers think none of this applies to you, you're very much mistaken. It all translates quickly and painfully into advertising dollars and cents. Most of you buy radio listeners for your clients at so much per pound, like meat. But how much of what you pay for is *U. S. Prime* and how much is fat, gristle and bone? How many listeners to sub-teen music are going to buy a car, an airline ticket, a pair of shoes, a can of soup, or—God help us—a bar of soap? How many can tell a floor mop from a pogo stick?

I know, you're prepared to bombard me with statistics about subliminal listening. Junior's got the radio on so loud in the bedroom that some of it's bound to filter through to Mom in the kitchen. But what's the theory of subliminal advertising? That the listener gets an unconscious

sales message while he's seeing or hearing something he enjoys. Then when he meets up with the product, he associates it with a pleasant experience and buys it. But what happens when you come up against a product you associate with the sub-teen records that ricochet through your head all week? Ten to one you tear hell-for-leather for the other end of the store and reach for the competitor's product.

### Quantity vs. Quality

The truth is, if advertising were a matter of counting heads, your products would be not in *Life*, *Time* Magazine, *Saturday Evening Post*, but in scandal magazines with much larger circulations, not in *The New Yorker* but in comic books. You'd be cheek-by-jowl with the pimple ads, and those You-Too-Can-Be-A-Ninety-Seven-Pound-Weakling ads. The magazines and newspapers are constantly paying for studies to show how many doctors and lawyers and businessmen they have among their readers; how many housewives, how many heads of family earning five thousand dollars and up. They're proud to show advertisers the adult audience they've worked to build, an audience with buying power, an audience to a great extent of refugees from radio.

In printed media, you advertising buyers are careful to surround your products with an aura of dignity that will generate respect for them. You buy the venerable newsmagazines, the long-established women's magazines, the picture magazines only if they're not too cheesecakey.



—American Music Conference Photo

The settings in which the ads appear help paint a picture of your product—sound, reliable, trustworthy. Then, when you turn around and buy a radio spot, you don't care if it comes before a record made by the apprentices during lunch hour in the boiler works, or after what sounds like the death rattle of a laughing hyena. . . .

I can see you station owners objecting, "Why should we change our programming at a time when business is going great?" But just because you're making a profit and this is a seller's market, it doesn't follow that you're making the profit you should. And if the economy slumps further, which stations will best weather the storms ahead? I believe it will be the ones with distinct personalities, the ones that jump out at you as you're twirling the dial because they're not programming with the herd. A policy of music and news is great. But it can only work in the long run if it doesn't rest on fresh news and stale music.

You stations aren't thinking clearly into the future when you gear yourself to the eight to fourteen-year-old mentality. Every year, a large chunk of the audience, at the top end of your age span, gets over its musical growing pains and gives up the game of rebelling against parents, teachers and the world at large. That means that every five years the stations that program for sub-teens turn over almost their entire audience. The smart station is the one that recognizes that you're a grown-up a lot longer than you're a sub-teen, and works to build a permanent audience. If I read the signs right, the trend is starting in that direction, and some very important stations are changing their policies toward this goal.

One other word to station owners. You pay for the best equipment, you seek out golden-voiced announcers, your engineers work to get the best signal possible, and then what? You play records so badly produced the listener thinks he can't tune you in properly. If your announcers and jockeys talked with the quality of most of these juvenile records, you'd fire them on the spot.

Some of you may say, "Mitch is getting old; his beard is flecked with grey." You may say that twenty years

(Continued on page 39)

# Patience and Fortitude

## (A Piano Playlet)

MARY JANE NORMAN

*Scene I: (Miss X's studio. She is giving a lesson to a pupil who has an audition with a scholarship board tomorrow.)*

Miss X: (Telephone rings.) Hello. This is Miss X's studio.

VOICE: Oh, Miss X! I've been trying to get you for the past thirty minutes. Those people on my line! I tell you, it's something terrible! I met you at Mrs. Sparrenbill's tea; you'll remember me. I had on the chartreuse lace with brown sequins. I'm Mrs. Greene, Mrs. Rolpert Greene—with an "e" please . . . well, really three "e's." (Laughs.)

Miss X: Mrs. Greene, will you please excuse me? I'm just in the midst of a very important lesson with a pupil who goes before the scholarship board tomorrow night. . . .

VOICE: I do hate to bother you now, but I have to talk with you today. My husband is away on a trip. A business trip. He sells bolts, bolts for . . . (Pupil is tinkling on piano quietly.)

Miss X: I am sorry, Mrs. Greene, but this is the last chance I'll have to . . .

VOICE: Rolpert Jr.'s father, that's Rolpert Sr., (everyone teases me about calling them by the same name) . . . well, Rolpert Sr. is going to be back in town tomorrow. He's flying, incidentally. And he made me promise that I'd see you today sure because . . . guess what? Well, I'll save the news until I see you. Rolpert Sr. made me promise that I'd have Rolpert Jr. registered with you before he got back, and I



never can tell when he's going to surprise me by getting back early. You wouldn't believe it! We've been married seventeen years, and we still play games like newlyweds, but he'll really be quite annoyed if I don't have Rolpert Jr. enrolled.

Miss X: (Trying desperately to control her exasperation.) I'm very sorry, Mrs. Greene, but I must consider what this might mean.

VOICE: I can't hear you, Miss X. Rolpert Jr. is racing the motor. I left the car running just outside the entrance and our telephone is right beside the door. I've been telling Rolpert for a long time that we should have it moved. . . . **ALL RIGHT, DEAR, MOTHER'S COMING!** We'll see you in just a few moments, my dear. We live on North Kensington Drive next to the . . . **YES, ROLPERT!** We had planned to stop by the Power and Light Company offices but Rolpert is eager to see you, so we'll be right over.

(Curtain)

*Scene II: (The same. Fifteen minutes later. Sound of Beethoven record as curtain rises. Pupil has just left. Doorbell has been ringing throughout.)*

Miss X: (Opening door) Yes? Mrs. Greene?

Mrs. G: Well, how do you do? This is Rolpert, Jr. Speak to your future teacher, Rolpert.

ROLPERT: (Extends his hand reluctantly and glares mutely through his thick lenses.)

Mrs. G: Now, about Rolpert. He has asthma. And if you don't mind, we'd like for you to move the house plants on the day he comes for his lesson. He's terribly allergic to achmiaec recinae, which I see you have growing in your window . . . and also animal fur . . . you have a dog, don't you? I noticed a leash hanging on the door-knob. Rolpert used to have a . . .

Miss X: Mrs. Greene, perhaps Rolpert would like to look at last Sunday's comics. They're on the sun-porch. I usually try to confer with parents without the children. . . .

Mrs. G: (Horried) Comic books! Heavens no, we've never let one enter our house. We censor our child's reading material very carefully. In fact, we plan everything very carefully for Rolpert, Junior.

ROLPERT: (Explores Miss X's desk, discovers some gold Christmas stars and sticks them on keys of piano.)

Mrs. G: Isn't that sweet? He goes (Continued on page 40)

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# Musical Tent Shows

MAX EISEN

THE summer of 1958 will see the record number of 26 musical arena tent theatres in operation, performing such hit shows as *The Most Happy Fella*, *Damn Yankees* and *Happy Hunting*, as well as such time-honored Broadway long-runs as *Oklahoma!*, *Show Boat*, *Finian's Rainbow*, *Silk Stockings* and *Carousel*.

This new kind of theatre, in existence only for 10 years, has become one of the most flourishing forces on the American musical scene today. With a network of tents stretching from coast to coast and into Canada, it is expected that the canvas big-tops will play to 3,000,000 people and gross approximately \$6,000,000 during a season which will last an average of 15 weeks.

Begun in 1949 by St. John Terrell in Lambertville, N. J., the idea of arena tent staging was first conceived while he was still in the service dur-

ing World War II, as an efficient and inexpensive means to entertain large numbers of recreation-hungry GI's. Putting his scheme into operation after the war cost him \$25,000. Today the cost of starting a tent theatre has in some cases multiplied tenfold.

Though musical arena tent theatres present productions of the highest professional calibre, they have been greatly responsible for squiring new talent to the footlights of Broadway and the sound stages of Hollywood. Among the many top performers of today who got their first solid roles in tent productions are Jo Sullivan, Art Lund, Virginia Gibson, Elaine Stritch, Stephen Douglass, Elaine Malbin, David Burns and others too numerous to mention.

More important, the music tents have provided employment and a chance to gain experience for scores of young singers, dancers and musi-

cians who are very often drafted from the areas in which the theatres are located. These talented youngsters play roles in shows in which they might otherwise never have a chance to perform.

The reason for the popularity of this new type of theatre no doubt stems from the sense of intimacy the audience derives from viewing a show. The circular seating arrangement surrounding the stage very often places the spectator no more than some 40 odd feet away from the actors. With entrances and exits being made through the aisles, the viewer gets a gratifying sense of participation in the evening's proceedings.

Usually set in surroundings to complement their unique appearance, the tents vary in appearance from the most modern structures ever built in canvas to Barnum-like circus settings. The Lyric Circus in Skaneateles, N. Y. is situated on the scenic Finger Lakes; the Sacramento Music Circus in California is set across the street from the impressive Governor's mansion; Rhode Island's Warwick Music Theatre is located on Greenwich Bay near Newport; the Melody Tent in Hyannis, Mass. is located on resort-filled Cape Cod; the Rye Music Theatre, Rye, N. Y. is one mile beyond an amusement park overlooking Long Island Sound; the Lambertville Music Circus in New Jersey sits on Music Mountain, beneath which stretches the Delaware River and Bucks County, while the Oakdale Musical Theatre in Wallingford, Conn. is deep in New England countryside.

However, suburban settings have not hampered the tents' ingenuity for novel staging. One theatre produced *On the Town*, which incorporated an ice show starring Olympic champion Dick Button, even though there was a hazard of the ice melting during the hot summer. *Wish You Were Here* was done with a real swimming-pool set into the orchestra pit, in which the actors went swimming. This was in addition to a basketball court which was laid out on the stage with two teams fighting it out in a real game during one scene. Another company imported "flying" equipment from England for Barrie's fantasy, *Peter Pan*.

The success of these musical theatres-in-the-round is attested by the

(Continued on page 44)





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# Singers Must Stand and Walk

DOROTHEA SPAETH

IT is curtain time at the opera house; the lights dim, the music begins. The set is simple and spacious and creates the desired mood in the eye of the onlooker. A single figure makes an entrance. . . . Kinglike? Queenlike? . . . Probably not. The voice may soar and the tone may be clear and pure, but the whole effect is marred by the heavy and artificial stage movements of the performer.

Though the common and uncommon man who makes up an operatic audience couldn't move better and certainly can't sing, he senses that something is amiss. Yet he simply accepts the situation as part of the price to be paid along with the ticket for his love of music. The supporter of opera who would rather see it in the flesh than listen to recordings, and especially the common uncommon man who will wait all evening for standing-room to see, certainly deserves to see something of beauty.

Why is it necessary for him to pay this price for his love of opera and, even more important, why is it necessary for the creative vocal artist to be put in such an uncomfortable position? Granted that no singer wants to devote the precious time necessary

to become a dancer, and no one in the audience expects to see the movements of a faun, he does deserve, at the very least, to see a walk and a stance which will not destroy the dignity and mood of the scene . . .

Now, who is to blame for this obvious fault in a great art form? The performer who is trained in a system of education that believes that only the vocal chords need attention? The audience that pays high prices for the pleasure of watching this unconscious satire, or the culture wherein dance is still the Cinderella of the arts, and movement, man's most basic form of expression, is either neglected or relegated to courses in physical education or highly stylized dance, neither of which meet the needs of the performer?

## Some Experiments

You can say that the situation has improved because a few exceptional performers went beyond the call of duty (sometimes against heavy odds) and studied on their own. But this seems to have done little in the operatic world except cause complacency.

There are a few cases of experimentation on the horizon and a few far-sighted persons who are willing to "stick their necks out" to help our younger generation of performers, but these are still rarities in the "high C factories" that must produce our future stars.

This past year The Manhattan School of Music, under the vision and guidance of John Brownlee, has ventured to add to its already out-



-Photo by Bill Sims

standing curriculum a course in "The Anatomy of Movement for the Performer," probably the first of its kind to be put into an accredited, professional school of music. This is *not* the same as a course in modern dance, ballet, calisthenics, eurhythmics, or acting, though it may have some of the elements of any or all of these and is, or should be, basic to all.

It is a course in *movement* and its primary aim is to develop an awareness of the body as a dynamic instrument, so that the student may become at ease with himself and learn something about *the act of standing* and *the act of walking*. By doing specific exercises and movements in these terms, he soon realizes that walking is much more than placing one foot in front of the other or the legs carrying an immobilized torso around in space. Through observation, imitation and experimentation he discovers that few of us walk as nature intended. He finds out that what usually happens, in varying degrees in varied individuals, is something more aptly described as thump, clump, jerk, drag, shuffle, trip or bounce. But by rediscovering the act of walking in himself and observing the other members of the class doing the same, he learns that taking

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Dorothea Spaeth is currently on the Faculty of The Manhattan School of Music and also teaches at her own studio. She is a member of The Dance Teacher's Guild (Standards Committee). She contributed an article, "Some Misconceptions about Posture" to "Dance Observer" and has developed an approach to Movement and Dance based on individual and highly successful theories, supported by practical demonstration.

a complete step in space is caused by an inner, rhythmically synchronized movement throughout the entire body.

Although every class includes some actual work in the upright or two-footed position and its application to walking, the student begins by doing exercises and movements on the floor. This focuses his attention on the primary centers of motivation and control which lie in the torso and spine. This also helps to tone his musculature without the problems of balance which the upright position demands. He starts locomotion in terms of the inch-worm, then to "all fours," and finally to the upright position. He applies the fundamental principles of movement experienced on the floor to the problems of standing, walking and other natural functional and locomotor activities such as bending, stooping, swinging, falling, running and jumping. As a result he experiences the same muscle groups playing their part in all forms of locomotion. He is beginning to become aware of himself as a person who is dependent on muscle and bone, as well as thought and emotion, and he has found a rational base and tools by which he can permit changes in his movement co-ordinations to take place.

There are certain basic laws of movement that conform to the struc-

ture and design of the human body so that it can maintain an upright position without false strain and stress, enabling energy to flow through the entire system *without* being blocked at the joints. This is *not* something that can be achieved in terms of static "correct" posturing . . . or grasped piecemeal without some understanding of the spine, its shape and function in maintaining a fluid balance . . . or without a kinesthetic and sensory knowledge of the main motivation centers which lie in the pelvic and diaphragmic region.

The image I use for the act of standing as it relates to movement is a see-saw. The postural moment corresponds to the position of the see-saw in that split second when it is balanced in motion. The same muscles which move the body into action are also designed to maintain it for brief moments in a position of equilibrium in such a way that there is no undue strain or rigidity in one group or overslackness in another. The need and desire to teach movement based on sound principles has led me to the development of a concept based on *five areas of balance and motivation in the human body*. I have found this a workable foundation on which to introduce students of various needs to a better understanding of the body in rest and in motion. ▶▶▶

## SHAKESPEARE'S MUSICAL TAMING

(Continued from page 8)

except as they occurred naturally in the development of the play. Themes that musically characterized the major *dramatis personae* were invented. The primary musical projection shifted between the singing actors on the stage and the orchestra in the pit as the need arose, and all was integrated so that the music would project (parallel with the play) the obvious or hidden emotions of the players.

The musical fabric is spun from the primary and secondary themes introduced at their proper places, developed and transformed as the characters in the play underwent their development.

In this continuous development, solos, duets, ensembles, etc. occur; occasionally definite musical forms (i.e., the three-voice *fughetta* in the first act between Lucentio, Tranio and Brondello as they exchange habits.)

The compositional techniques used, the harmonic and tonal fabric, are what I needed to project my thoughts. From triads to thirteenthths, chords of the fourth, polychord, homophony, polyphony, modal, diatonic, chromatic scales, etc., these technicalities are only a means and they must serve to achieve what is the goal of every composer: to capture a moment of beauty. The composer is only an instrument and if through him the mysterious Deity known as Inspiration makes its presence known, he is humbly and deeply grateful. ▶▶▶



The Author Conducts a Class at the Manhattan School of Music

—Photo by Radford Bascome

The 29th annual Chicagoland Music Festival will occur on Saturday evening, August 23, 1958, at which time a cast of 8,000 singers, instrumentalists, dancers and batonists will present an evening of song and pageantry in Soldier Field, Chicago, Illinois.

George McKay, Professor of Music at the University of Washington, will be a Visiting Professor in the University of Southern California's School of Music during the 1958 summer session, June 23-August 1.

# Music Is the Food of Science

JAY L. KRAUS

WITH American education undergoing intense evaluation, it is significant that considerable attention is being given to the importance of music in helping to develop creative minds. While on one hand there are pressures for the mass production of engineers, technicians and scientists to meet the "quota" set by the number produced each year by Russia, cooler and wiser heads have made it clear that quality is much more vital than quantity; that the good scientific mind must be well-balanced and creative, rather than merely filled with formulae and theorems; and that development of this type of mind requires emphasis on the subjects that nurture creativity.

The experience of distinguished men of science gives this support. For example, of 46 scientists and deans of technological institutes interviewed in a recent survey by the American Music Conference, 70 per cent (32) said that the study of music helps to lay the foundation for developing a good scientific mind.

Two-thirds of these scientists are amateur musicians—four times the ratio of people who make music among the general population—and most of those who do not play instruments themselves encourage their families to study music.

As an example, Dwight W. Batteau, director of the laboratories in mechanical engineering and professor of electronics and instrumentation at Harvard University, says: "We, as a family, enjoy music in all its aspects. It adds dimensions to liv-



ing, and essential ingredients for health, personal and social developments. It brings people together in pleasure, permits extended self-expression and communication—delights the ear, pleases the emotion, nourishes the spirit."

Batteau plays the piano, recorder and guitar, and his children the violin, piano, cello and recorder. They enjoy both chamber and folk music in their family ensemble.

Leaders in educational administration also recognize music's vital contribution to the development of the good scientist.

Dr. Hobart H. Sommers, assistant superintendent of Chicago's public schools, specifically recommends the study of an instrument—particularly for scientific students.

Sommers points out that learning to play an instrument develops at least four qualities that broaden imagination and heighten mental discipline:

1) *Concentration*—There is no al-

most right in music, even in the most

simple variety. The pitch and duration of each tone must be exact to produce a pleasing effect.

2) *Perseverance*—The range of music, from the most simple to the extremely complex, provides a constant challenge to the child's ability—a challenge that when overcome provides a feeling of self-accomplishment and develops the ability to see a task through to completion.

3) *Mental discipline*—The student must obey the will of the composer and the group director.

4) *Teamwork and co-operation*—The student who learns to play with a musical organization learns the importance of being on time, working with others and the importance of co-operation in producing a good performance.

Sommers also points out that the eye-and-hand co-ordination developed in playing instruments is valuable in developing motor responses. He adds that the mathematical precision of notation and timing makes some contribution to mathematical judgment.

Perhaps most important for the scientific student is the artistry of music, however. Sommers feels that "When the technical student learns only rules and regulations, his mind becomes static, scientifically dead."

The creative demands of music prepare the mind for the need to think creatively in science, he points out.

Many other thoughtful leaders have voiced similar regard for the place of music in good education. Those in position to foster more and better music education have a new opportunity, as well as a challenge, to foster widespread understanding of music's importance in the education of the creative mind, as well as in the sound education of every child. ►►►

*The author of this article is President of the American Music Conference, an organization that has proved itself a most stimulating force in the advancement of music in America. AMC recently joined forces with the National Federation of Music Clubs in sponsoring National Music Week.*





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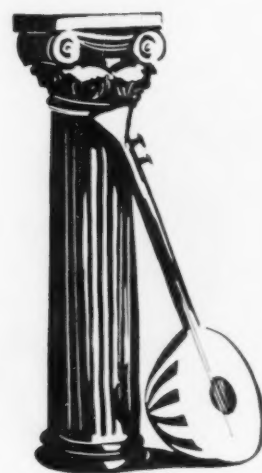
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# Israel's Music Today

PETER GRADENWITZ



THE State of Israel is only ten years old, and its musical history in modern times began just about forty years ago. If the musical world nevertheless follows the ways and development of Israeli music with ever-growing interest, and Israel's leading composers as well as her most promising talents are heard at international festivals and in concert and radio programs, we must seek the reason in the general artistic trend of our epoch. The Orient, which appeared to Europeans of past centuries as a romantic dreamland filled with mysterious secrets, has been brought nearer by the march of technological progress, but seems no less attractive to the thinker and the artist of the West. The arts of our times are indebted to oriental sources in many ways. In the process of gradual change of occidental music under the influence of ancient oriental tradition, Israel is destined to fill once more her ancient role—that of a bridge between the East and West.

The Israeli composer draws his inspiration from many sources. His singular experience is the ever-present historical association of modern Israel with ancient biblical Palestine, where events of old are relived on modern soil. Just as new technological advances are used to develop his old, old country, there is nothing archaic in the historical orientation of the creative artist. He abandons

the European transformations of traditional Jewish folklore and turns back to its ancient and oriental roots. The lilt of the Hebrew tongue makes demands on musical accentuation which differ greatly from anything experienced by a European musician. A novel experience, too, is the sound of an oriental orchestra and its instruments, and of the very ancient practices of variation and improvisation that characterize oriental music from the eastern shores of the Mediterranean to the shores of China and beyond.

## A Musical History

The short musical history of Israel is packed with events and already shows the contributions of the various generations that have helped build the country. The first generation of pioneers imported to Palestine the Yiddish folksong which in the countries of Eastern Europe had assimilated many Slavic elements. A second generation, with Yoel Engel as its outstanding personality, worked towards the Heb-

raisation of the Ashkenazic-Jewish folklore.

Around the year 1930, we find the first independent Palestinian composers, many of them serving the choirs in kibbutzim and villages. With the founding of what is now the Israel Philharmonic Orchestra, and the establishment of the Jerusalem Broadcasting Service, both in 1936, a new epoch started in the musical life of the country. The influx of outstanding musicians from Europe raised the standard of performance as well as of teaching, and regular performances of the orchestra and of various chamber groups encouraged local composers.

We can soon distinguish between different schools of composition in composers who are not in their fifties. Folkloristic tendencies, with the Eastern European elements being gradually replaced by oriental trends, dominate the music of most composers from the countries of Eastern Europe, among them Josef Kaminski, Joachim Stutchewsky, Alexander Uriah Bosovich, and, to a certain degree, Odeon Partos. The development of Western modernism in the 1920's and 1930's reverberates in the work of those musicians who came to Palestine from Central and Western Europe, like Erich Walter Sternberg, Paul Ben Haim, Josef Tal, and Hanoeh Jacoby.

But later, we notice a far-reaching change. The composers became familiar with the oriental tradition, especially since the growing immigration of ethnic groups from Asia and North Africa. Many of the pupils

(Continued on page 45)



*The author of this informative article is a music critic on the staff of the Jerusalem Post, whose work has been made available to our readers by former Senator and Governor Herbert Lehman, now heading an active campaign for Israel.*

# Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



AT this time of the year a great many music educators are making plans to attend summer sessions and workshops with a view to gaining new insights and perhaps renewed inspiration concerning their responsibility toward the musical training of their pupils. We all hope that the time and money expended will bring fruitful results in terms of musical growth and increased effectiveness in teaching. With this thought in mind, we have asked two music teachers, Maxine W. Blackwell and Daniel L. Martino, to share with us some of their experiences and ideas on the subject — Mrs. Blackwell from the standpoint of the public school music teacher and Mr. Martino from that of the university professor. Both are well qualified for this assignment.

—J.M.W.

## PRACTICAL WORKSHOP

Maxine W. Blackwell

SIX years ago the choral section of the North Carolina Music Educators Association sponsored its first summer workshop. The dream of the planning committee was a concentrated five-day session, with both students and teachers participating under the leadership of a competent guest conductor. Only a minimum of deliberation was necessary before the committee decided to invite Dr. Lara Hoggard to act as director of the initial workshop. Immediately enthusiastic over the prospects of such an enterprise, Dr. Hoggard agreed to take his chance with the other underwriters of the project.



By way of encouraging high school youth to attend the first summer session, students were required to pay but a nominal fee . . . actually only enough to take care of room, board and music materials. The fundamental purpose of the undertaking was to serve the recognized choral needs of the state, and not to become an association with commercial possibilities.

The first workshop was held at Catawba College in Salisbury, with less than a hundred teachers and students in attendance. The enthusiasm of the group, however, more than compensated for its numerical smallness. By the time the workshop entered its final day, we felt that its ultimate success as a permanent organization was assured. The entire personnel expressed a desire to register for the next summer session, many promising to induce friends to do likewise.

The second workshop convened at Appalachian State Teachers College in Boone, again under the leadership of Dr. Hoggard and with an enrollment of one hundred and fifty. The delightful mountain climate of Western North Carolina imbued the assembly with a true vacation spirit.

### Gradual Progress

The third session was held on the coast at Camp Caswell, near Wilmington and Wrightsville Beach, with a sizeable growth in membership. Despite constant rain and endless swarms of mosquitoes, the group reluctantly departed at the end of the five-day period.

The fourth and fifth workshops were held at East Carolina College in Greenville, each occasion witnessing a marked increase in enrollment. Dr. Hoggard meanwhile had been asked and had agreed to become the permanent director of the workshop. Because of its very ample facilities, as well as the hospitable attitude

of its music faculty, East Carolina College was selected as the site of the sixth summer session, which opens on June 9, with an expected attendance of four hundred.

From the outset of the workshop the attendants have gained much inspiration from Dr. Hoggard, and the music studied has tended to set a high standard in choral repertoire among the participants. Moreover, a *rapport* that 'perhaps could not have been possible otherwise has resulted from boys' and girls' singing side by side with their teachers.

As presently organized, the workshop has three periods daily for choral practice and two periods for recreation. Experienced counselors provide for the physical, social and recreational needs of students. A significant and impressive feature of each day's program is the devotional hour conducted by the boys and girls themselves before retiring at night.

An evaluation of the workshop inevitably highlights the fact that a fairly uniform quality of tone is becoming apparent among the high school choral ensembles of the state. Other discernible benefits resulting from the study of twenty new numbers during each five-day session, with much of the music being in eight-part harmony, are improved vocal techniques, correct breathing, good posture, pleasing facial expression while singing, more accurate intonation, greater appreciation of

key relationships and more rapid and facile sight-reading.

On the last day of each workshop the final rehearsal is opened to the public. During the morning practice of that day the students select eight numbers they wish to use for the concluding rehearsal in the afternoon. Waiting until the last day to make the selections enables the group to study with equal emphasis a score of numbers rather than to concentrate on only a few designed to be sung publicly.

While the advantages of the workshop are chiefly musical, other valuable benefits are inherent in each summer session. Many close and rewarding friendships are made among

boys and girls from various sections of North Carolina. Regardless of whether students come from some remote mountain community, from the coast, from the farm, or from the city, each is made to feel welcome and wanted, and each contributes in his own way to the success of the workshop. Although they may differ individually in numerous respects, these boys and girls have one trait in common . . . a deep and abiding love for music. ▶▶▶

*Mrs. Maxine W. Blackwell, who teaches public school music in Kernersville, North Carolina, is well known throughout that area for her successful choral work with children. She is chairman of the North Carolina Choral Workshop.*

## WHAT, HOW, WHY?

Daniel L. Martino

AT this time of year, many are considering the possibility and desirability of spending a summer in school. It becomes necessary periodically to spend some time away from our jobs in order to attain a fresh outlook and a new perspective toward what we have been doing. Without this change of pace we all too often get settled comfortably in a rut, and become too self-satisfied and contented with what we've been doing and the way we've been doing it.



During recent years, colleges and universities have placed too much emphasis on methodology, particularly in schools of music. There has been a widespread disregard of the aesthetic values of music. Instead, there have been substituted numerous and repetitious courses in *what* to teach (*materials*), and *how* to teach (*methods*). It is undeniably true that we need to have a wide knowledge of materials and the best ways to present them to our students, but not to the extent that we forget *why* we are doing so.

It is regrettable that many music educators use almost exclusively a mechanical and technical approach to music. The nature of this ap-

proach is strongly reflected in the performance of the groups they conduct. Nowhere is this more evident than at the many contests which are conducted throughout the country. It gives an adjudicator an empty, frustrated feeling to hear a fine ensemble, well instrumentated, technically competent, play without that extra warmth and heart which will make the essential difference between a "cold" and an "inspired" performance. This quality, so intangible, which will make the difference in an ensemble's performance, can come only from a group whose conductor has an aesthetically adequate background.

## Broader Background

How, then, can we hope to acquire such a background? In our periodic sessions of summer school, we should concern ourselves with those courses which can contribute the most to a broader cultural background. These are courses which can help us develop a sound musical philosophy and to reconcile such a philosophy with the principles which we put into practice. Too often philosophy and practice are considered as ends unto themselves, because one is necessarily so subjective and the other so concrete or objective.

With the increasing swing back to the values of general education, more and more schools are increasing their offerings in the fields of aesthetics and the actual meaning

of the music. Courses of this nature will increase our musical stature, and enable us to draw more truly musical and artistic performances from our groups.

We, as music educators, present the only valid case for the consideration of ensembles as worthwhile media of musical expression. There is a definite need for a wider cultural background, a more comprehensive understanding of musical styles and aesthetics. We need to concern ourselves more with subject matter. Often so much time is spent on the mechanics and techniques of performance that there is little time left to instill in the student performers a knowledge of the meaning of the music itself.

This idealistic attitude and approach to music will culminate in a most practical result. It is our responsibility to increase our musical knowledge, so that we can guide our students into the aesthetic and subjective approach to music, which will in turn result in a deeply satisfying musical performance, inspiring to listener and performer alike.

It is up to us to take steps to increase the musical validity and wholesomeness of our performances. Ours is a most serious and significant task. ▶▶▶

*Daniel L. Martino, chairman of the music education department of Brigham Young University, has also conducted bands and taught instrumental music at the University of Minnesota, Ohio University and Indiana University. He has served as conductor, clinician and adjudicator in many states and has published original works for band and transcribed many works for that medium.*

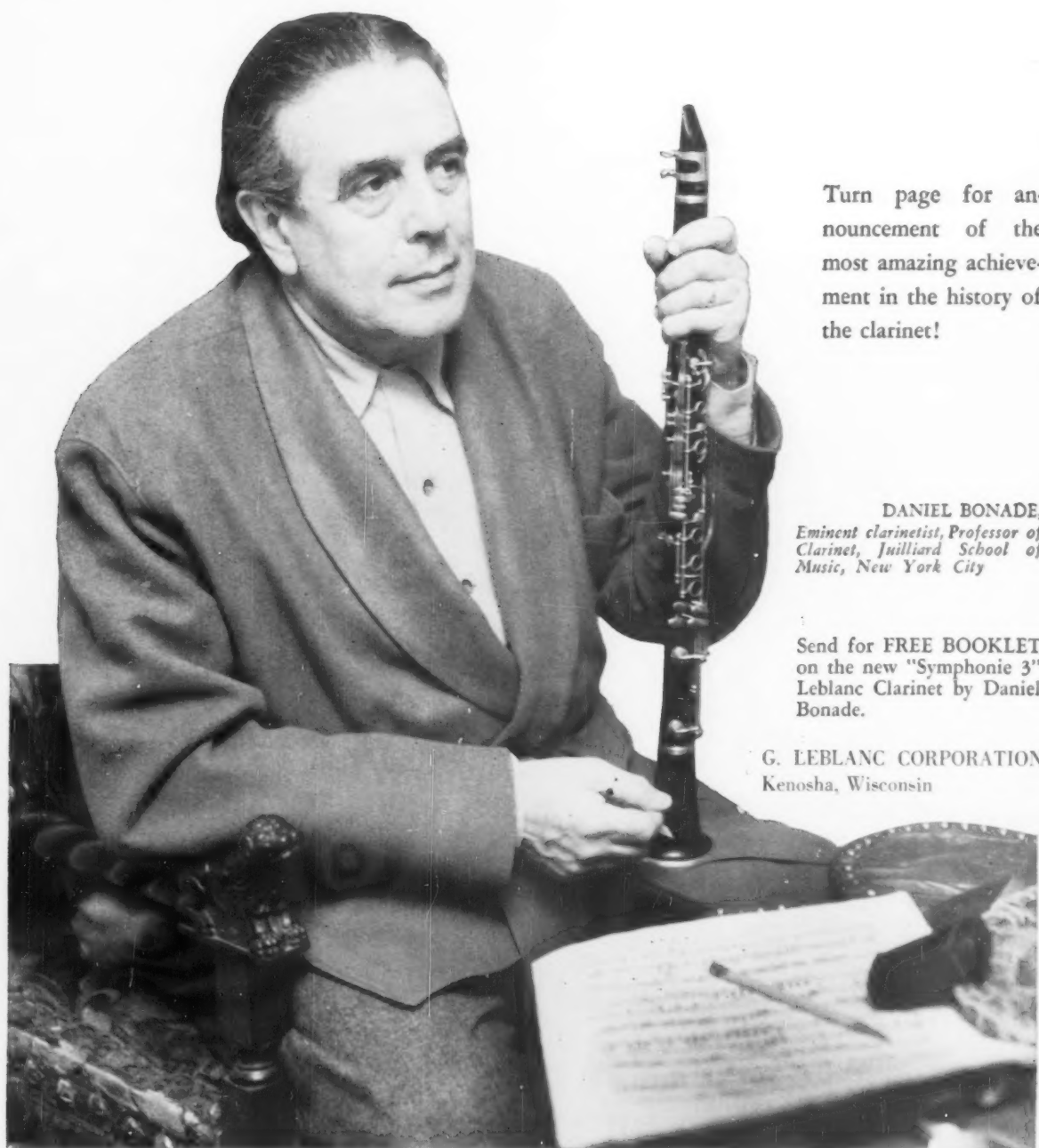
The National Music Camp, of which Joseph E. Maddy is founder and president, will feature four national music conferences that will meet concurrently in Interlochen, Mich. These are the National String Teachers Conference, August 20-27; the National Chamber Music Festival, August 20-27; the National Association of College Wind and Percussion Instructors, August 20-27; and the National Civic Symphony Workshop, August 19-24. Inquiries should be addressed to Orien Dalley, National Music Camp, Interlochen, Michigan.



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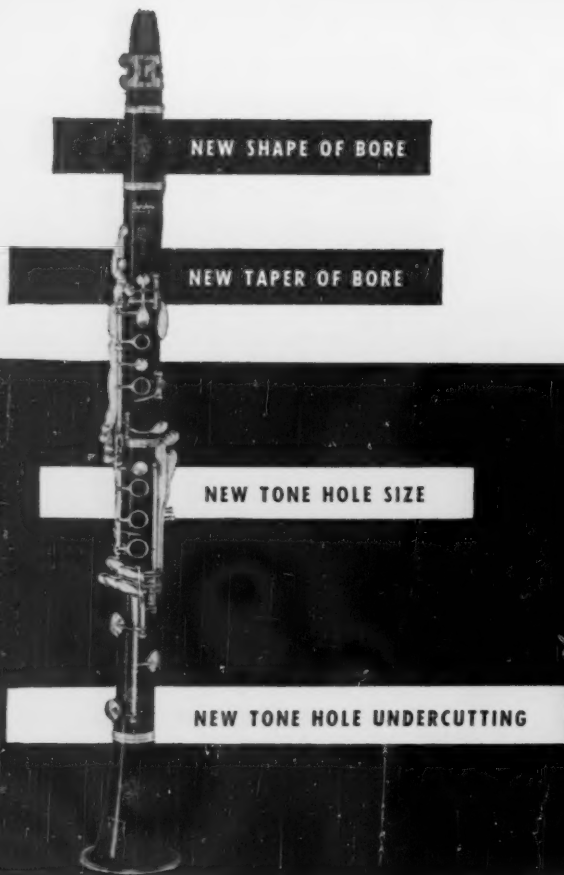
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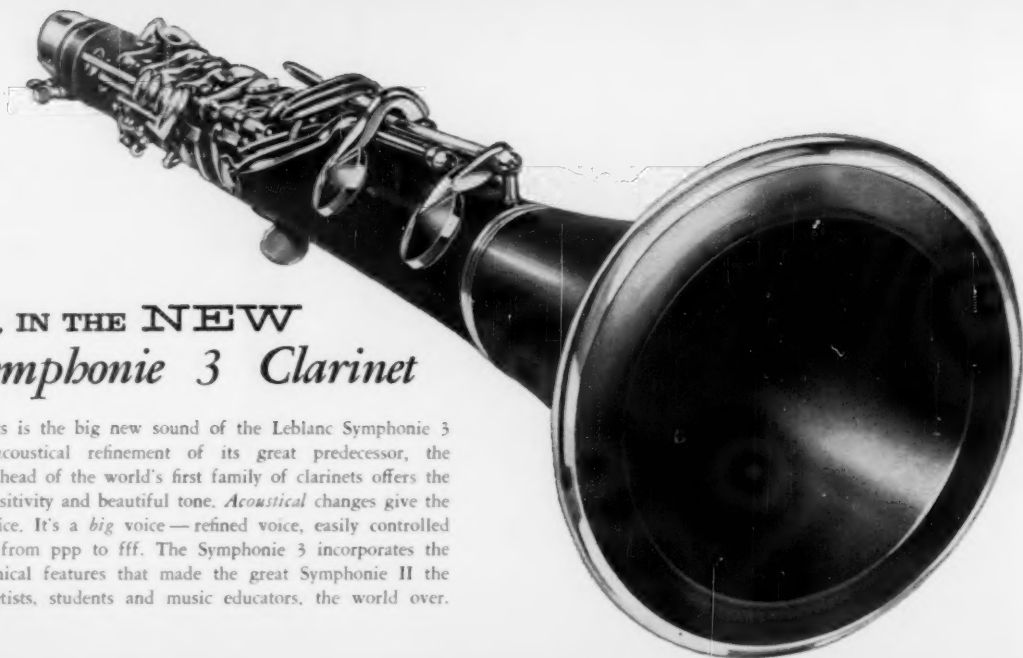
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# To Err Is Human

ROBERT W. DUMM



ALL of us have sat through our share of dull meetings, feeling cheated of our enthusiasm and wishing ourselves elsewhere. Please don't misunderstand me. I'm all in favor of conclaves and shop talk, especially since our daily routine keeps us too much in isolation, and musicians are, by definition, a breed of individualists. But such get-togethers leave the teacher with the "lift" and fresh resolve he wants far less often than he has a right to expect.

One recent meeting has kept me wondering, asking myself why it was dull; why the two or three hundred teachers present found it possible to nod and fidget, after they had put aside time, money and miles to come there. From the speaker's stand was flowing a stream of truisms, sentiment and magazine clippings, delivered in a tone of confidential, backfence lowdown. Now I have no quarrel with neighborliness either; but as professionals, we are relied upon to bring about sound results more by plan than by chance. Such results rest on rockbed principles that search farther than an exchange of acquiescent grunts. The teachers there were feeling this; they are already aware of details and need very much to be told *why* things are or are not so. One statement of the speaker stuck with me and somehow sounded the long, sour note of it all.

She was saying, "Occasionally we

should make a mistake on purpose, just to show our students that we are human too." This was no off-the-cuff surmise, mind you, but the moderator's solemn summary of someone else's "contribution". I was then too numb to quibble, but echoes of that statement haunted me all the way home. I experienced a deep and instinctive aversion to the implications behind "showing" your students how "human" you are.

## What is "Human"?

A common implication of the word "human" is to be like other people: earthy, warm and kind; to have desires and need satisfactions; to want comfort; and, of course, to be fallible, needing and giving indulgence. All this is part of being "human," but it is a little like saying, "This is a dog because it barks and wags its tail." These characteristics define man's common denominator with his fellows and other living things, but they only begin to explain what is special and unique about being a human. This uncommon quality must be examined by anyone in close contact with people, —particularly by a teacher, who stands, willy-nilly, in the position of shaper of minds.

Several persistent characteristics make up our distinctly human quality. One is dissatisfaction: the needling discrepancy between what we think of ourselves and what the world thinks. Another is curiosity, allied to purpose and dreams of betterment. Another of man's first attributes is his imagination, the alluring picture mechanism that compels action where action is possible, and permits release when it is not.

Along with these drives go hope, and the habit of looking ahead, stemming from man's sense of worth and potential. These qualities I would list as first in importance in human make-up, and then go on to speak of warmth and sympathetic kindness, which emanate from the psyche that is liberated and matured by the purposeful operation of curiosity and imagination. A person who does not truly give of himself, whose well-being rests in the sympathy and protection of others, will continue to base his existence on the negative assumption that the world owes him a living.

Along with these essentially human characteristics—those which belong mostly to human beings and therefore begin to define their spiritual nature—go a thousand changeable facets like playfulness, vanity, resentfulness, generosity and greed, self-sacrifice and self-seeking, subtle gauges of how effectively maturation has unfolded latent power. Last, but always present on the list, goes man's mediocre fallibility, which does not set him apart at all, unless from a machine.

Far from playing up weaknesses, the ideal music teacher must show such a variety of strengths as would qualify him as a "super-human." No one alive, I am sure, can possess in himself answer enough to the demands of patience, kindness, wisdom and inspiration made on him in each day's lessons. But it is in trying to understand the reason for these

(Continued on page 47)

*Robert Dumm has his own piano studios at Ann Arbor, Michigan, with an enrollment of over 300. He also teaches at the Ann Arbor Evening School, has been on the Faculty at Interlochen, conducts radio and TV programs, lectures and writes for various magazines. His own training was under such teachers as Arthur Loesser, Victor Babin and Alfred Mirovitch.*



## SUMMER MUSIC

A FACULTY of internationally renowned artist-teachers will give private instruction in all fields of music during the Aspen Music School's summer session, June 24-August 24. Ensemble classes, theoretical studies, orchestral training and choral work are also available to all students, and the opera studio will offer training and experience for those interested in operatic careers. This year, a major in chamber music will be accessible to those who, individually or as an already formed ensemble group, wish to concentrate in this field.

The Aspen Music Festival, June 25-August 31, will present an outstanding roster of musical artists in several weekly concerts. Acting as Festival Concerts Director will be Izler Solomon; as Chorus Master, Donald Thulean; and as Executive Director, Norman Singer. For detailed information concerning either the Festival or the School, address correspondence to Norman Singer, Dean, Aspen Music School, Aspen, Colorado.

The New York State School Music Association will hold its 1958 summer music reading clinic on the campus of the State University Teachers College in Fredonia, N. Y., August 24-27. Harold Henderson, chairman of the clinic, will supervise program events, which will include the examination and performance of recently published school music by members of the Buffalo Philharmonic.

The University of Wisconsin will conduct two clinics this summer: a band clinic for junior high students, June 29-July 4, and the 29th annual summer music clinic for high school students, July 7-July 27. Additional information may be obtained from the University of Wisconsin's Extension Music Department in Madison.

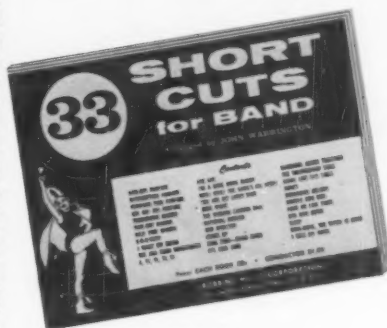
August 10-September 1, the School of Jazz, Lenox, Mass., will hold an intensive series of classes for both professional and amateur jazz musicians, with the faculty composed of accepted leaders in jazz playing and improvisation. Featured events during the evenings will be jazz concerts in the Berkshire Music Barn, lec-  
(Continued on page 51)

JUNE-JULY, 1958

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# Leonardo da Vinci on the Voice

ANNETTE ROYAK



WITH the enormous advance of science in the world of sound and the field of Laryngology, one would be inclined to ask: "Why go now to a work on the same subject by Leonardo da Vinci, who completed it nearly four and a half centuries ago? Would it not be too late, or too old, considering the long time which has passed?" The answer is a very strong "NO." True findings never grow old! Leonardo's discoveries and inventions are not only not too old; they will remain as a source of deeper learning for centuries to come; they will stand as a criterion for the world. In spite of all the books already written about Leonardo and his accomplishments, there still are, no doubt, many undisclosed treasures of this unique genius's creations and inventions.

With so much material lost or undiscovered, we are indeed fortunate in having access to Leonardo's *Treatise on the Voice* (*Trattato di Voce*). It is amazing to find that this *Treatise*, well over four centuries old, is so provocative and, in many ways, more practical for the teacher and the student of voice today than are numerous books written on this subject centuries later.

What many of us nowadays call "an even scale" is an unconscious misinterpretation. Many of our young and very talented singers, with lovely voices and inborn musicianship, deserve a much better lot for their own sake and future. This is

---

*Annette Royak is a well known singer and teacher of singing, with studios next to Carnegie Hall, New York. She has made a special study of the works of Leonardo da Vinci, particularly in relation to the human voice.*

especially true now with the growth of possibilities for further development of opera and opera houses in the United States.

Does the truth exist in vocal technique and, if so, where is it? We all most certainly know and understand that in order to acquire knowledge on any subject, continued fundamentally constructive study is the only answer. The earnest student will want to find out the "Why and How" about what is natural in the application of natural matters, particularly in our own voices!

Many people with varying amounts of information and knowledge regarding the natural vocal instrument have sincerely tried to answer this question. The result of all this is, nevertheless, an assortment of theories and methods, many of which distort the truth to an almost unrecognizable degree.

## Some Shortcomings

There are unfortunately not too many scholars among instructors in the field of vocal education. The majority of our abundant musical talent, with lovely voices, receive their "vocal education" in much too short a period of time; adding malpractice and commercialism, the effect on some of these voices is a matter of common knowledge.

Even in Europe, including Italy, whence the truth about *Bel Canto* has been handed down to us through the centuries, things have changed. *Bel Canto* has been disregarded to a great extent. But why? In reality *Bel Canto* means correct singing, for the simple reason that only then is the quality of the voice natural and the

singing beautiful.

Leonardo da Vinci's genius was so great and so prolific that it would be wronging humanity, especially in the field of vocal education, if his *Treatise on the Voice* were permitted to remain unnoticed. To utilize it will help to reopen a controversial question of great significance.

It is hardly known today that Leonardo da Vinci, the world-renowned master-painter, sculptor, architect and engineer, was also a master-musician, a singer, a voice instructor and anatomist, the first to give an account of the human voice anatomically, physiologically and psychologically. His drawings and explanations of the larynx, pharynx, trachea, epiglottis—the various respiratory organs—even the tongue, mouth, teeth, lips and jaw in relation to vocal study—a table of the speech elements and phonetics—these and many more details are covered practically. In short, this is a summary of voice physiology such as may not have been given since! Leonardo completed it during the year 1514, while in the service of Pope Leo X in Rome. It is the first document on the subject and an extraordinary one. Though it may not reach the status of modern laryngological studies, it anticipates them, and as a statement of natural laws in vocal production, it is unique!

Here are a few excerpts from Leonardo da Vinci's *Treatise on the Voice*:

"The voice is a substance which creates itself with a certain rapidity, in a determined tempo, and produces

a sensation reflected by the organ of hearing; it is an air movement—a friction in a dense body or a dense body in the air friction, which is the same thing! It is a natural and simple matter. Nature exerts itself in the production of the simple only.

"The excessive expansion of the lungs does not originate in the diaphragm, since the diaphragm does not have the power to expand in order to reach the upper ribs which are attached to the chest. The expansion originates through the muscles which are at the highest point of the spinal column and the strong ligaments which are between these muscles and the spinal column.

"The inhaled air is spread evenly in all of the branches of the trachea for the freedom of the space between itself and the throat. The air tubes shrink in the larynx in order to help the compression of the air, which comes from the lungs and helps develop the different kinds of voices, as well as the different means of pressure and space. If the air in the tubes would remain as spread in the top of the trachea, as it is in the esophagus, it could not become dense



Leonardo da Vinci (Self-Portrait)

in order to help the most necessary function of speaking and singing. The changing of the voice . . . comes from the expansion and contraction of the circles of the air which function in the trachea, which is a natural procedure. The trachea is composed of cartilages which band them-

selves in order to take on their original form. The pressure of the inhaled air mass multiplies by itself and so creates the necessity of resistance (or tension). The expansion results because of the muscles which are connected with the trachea; the contraction is natural. The larynx cannot form any syllables since the voice would tighten extremely in its production!"

Leonardo da Vinci was the first to create a table of speech elements according to the alphabet and grammar. He explained the principles and the treatment of phonetics in a detailed and revealing account. For this he again used the description of breathing, larynx, pharynx, trachea, epiglottis. . . . *The tongue's function is especially explained*, as also the functions of the mouth, teeth, lips and jaws, upper and lower.

The top jaw is one of many discoveries, as a purely anatomical matter, by Leonardo da Vinci, who was the first to draw it properly! Tacke, Suedhoff and other eminent scientists admit that the top-jaw cavity should be called, "The Leonardo Cavity."



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## MUSICAL VALUES ARE HUMAN VALUES

(Continued from page 12)

thus greatly restricted the technical proficiency of even the most able instrumentalists of the day.

On the other hand, a tradition of chamber music and orchestral performance had long been established and the versatility of string instruments, as well as the proficiency of string players, had been recognized at a much earlier date than those of wind instruments. In view of these conditions, it was only natural that the composers of that period should devote themselves to writing for those instruments capable of most faithfully reproducing their works.

However, in the early part of the nineteenth century, conditions began to change, and considerable improvements were noted in the construction and design of woodwind and brass instruments. As these improvements were added and the efforts of such master craftsmen as Theobald Boehm and Adolph Sax were accepted, wind instruments began to attract talented and serious students and performers;

as a result, wind playing became more artistic and acceptable to even the most elite concert audiences.

With such skilled performers available, it was only natural that composers began to write for the winds; and later such masters as Weber,

Berlioz, Rimsky-Korsakoff, Tchaikovsky, Wagner and many others began to give more importance to the winds. In fact, all of the above-mentioned composers were so taken with the winds that they scored works specifically for the wind band.

Since that time, the instruments of the band have continued to be improved, until today they are quite capable of meeting the demands of composers and performers alike. As a result of these advancements, our modern bands no longer are restricted in their technical and artistic endeavors by inferior instruments.

Instead, due to the steady improvements being constantly realized in tone, intonation, reeds, mouthpieces and mechanism of all wind instruments, the band is able to perform almost any passage in the technical or artistic range of the composer's score.

As a result of these improvements, three strides have been made. The first is concerned with *what repertory the band plays*; the second, the *quality of the performance*; and third, the *band's audience*.



Photo by Frederick C. Kramer

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The band of today has a variety of timbre, excellent facility, extensive range and sonorities; its personnel is constantly improving and its audiences are more discerning.

The current trend of our better college and service concert bands to absorb the more important contemporary literature is a definite sign of musical growth and of their likely contribution to our future music program. ►►►

## TO THE DISC JOCKEYS,—WITH LOVE

(Continued from page 19)

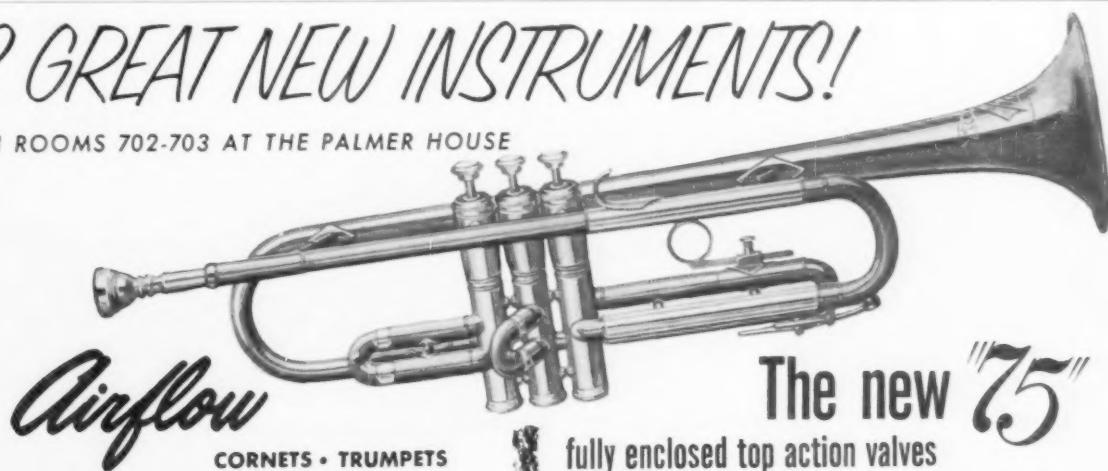
ago adults howled about Benny Goodman and Swing this very way and said the kids had no taste. I flatly reject the parallel. Swing was the creation of skilled musicians. The objection of the old fogeys was that they couldn't follow the melody for the variations. Today's kid stuff offers no variations; the only variation is a paralyzing monotony. It is not the creation of real musicians and — most damning of all — it has no entertainment value for anyone over fourteen. You've seen the traveling shows the new juvenile record stars put on. Each of them does three minutes and has to be whisked off before the natives grow restless. Most of them seem to be aware of the temporary nature of their success and they remain faceless performers, without even the dignity of last names. What's happened to the grown-up criterion for measuring a star — his unique ability to hold and entertain an audience for half

an hour? With perhaps two exceptions, any of the new juvenile stars would empty this room in five minutes.

I'm not asking you to snuff out the musical life of these kids or their followers. But I am asking you to put new life in radio; I'm asking you to take radio away from the lists and give it back to all the people; I'm asking you to give up lazy programming — to play music for every age group and every taste. The by-product of such a move will be aesthetic, and you can take pride in the public service. But principally you'll be doing it for your pocket-book by insuring a broader, healthier audience and guaranteeing advertisers who are seeking that audience a fair shake for their money. Abdication to the kids can only end in your exile beyond the border, to the land of fifth-rate entertainment. And the future must show that this border separates the big money-makers from the lightweights in radio. ►►►

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## PATIENCE AND FORTITUDE

### (A Piano Playlet)

(Continued from page 20)

right to the piano! We think we know what's best for our child. Wouldn't you feel that way if you had a child like Rolpert?

Miss X: Well, I'm in no position to . . .

Mrs. G: Of course. Now about the music we want him to play. As I came in, I heard some very classical music. I really don't think Rolpert's father would put up with that. We just want him to learn a few old favorites. We don't want him to be a concert pianist; we just want him to play for his own amusement.

Miss X: Oh?

Mrs. G: I think it's so important that children learn to appreciate music, don't you?

ROLPERT: (Falls on keyboard while climbing on piano in order to

reach box of paper clips which falls into piano.)

Miss X: (Helps Rolpert down from piano, closes lid, clenches her fists and returns to Mrs. Greene:) Mrs. Greene, does Rolpert like music?

Mrs. G: Oh, yes. Before he could even talk, he would dance all over the room when the radio was playing; and, when we'd take him to a parade, he could conduct better than the drum major.

Miss X: Yes, I understand. But what about the present time? Does he . . .

Mrs. G: Well, about his talent, he certainly should have some. His father and I don't know a thing about music but there have been several musicians in both families. . . .


ROLPERT: (Turns up the sound of the Beethoven recording.)

Mrs. G: (Startled at the sudden burst of volume) Oh! You won't push him at his lessons, will you? He'll be tired at the end of the week and he isn't very strong, you know. His lesson will have to be on Friday, because on Mondays I go to the Fabulous Fifteen Bridge Club and I haven't missed a Monday in five years. Tuesday and Wednesday are definitely out and Rolpert Jr. has his dancing lesson on Thursday. I think it's so important for boys to learn poise and social graces, don't you? (Still shouting.)

ROLPERT: (Volume from record player remains high. Rolpert switches the speed from 33 1/3 to 78 rpm.)

Mrs. G: Then Saturday morning is reserved for choir practice. Oh, my dear, you should see him in his choir robe. Such a little angel! (Fumbling in purse, she finds a picture.) Rolpert looked just like a little cherub in this

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pose, so we had a dozen made.  
... (Drops her purse to floor,  
spilling contents.)

Miss X: May I ask *why* you wish to ...

Mrs. G: I'm so sorry. That was so clumsy of me ... and I don't see that light bill. I thought I had it here. I've been carrying it around for two weeks and intended to pay it on the way

home but Rolpert was so anxious to meet you and to make arrangements. ...

Miss X: Mrs. Greene—may I ask you just one question please? *Why do you want your son to take piano lessons?*

Mrs. G: Oh, my dear, didn't I mention that? But then, what other reason could it be? *We've just bought a lovely piano!* >>>

## I'M NEUTRAL ABOUT MUSICIANS SO LONG AS THEY'RE GOOD

(Continued from page 5)

to go up, down, in and out of the scales, or to seek dissonance under every stone, or effect for effect's sake ... these aren't really very creative.

If you've listened to a great pianist, say Gieseking, interpreting *Clair de Lune*, you will realize how a genuine musician doesn't have to demonstrate continuously the wonders he can work with his instrument. The whole piece does not have to be rewritten to suit the individual

performer.

There are a great many good young musicians around now, and I wish people would remember it. I won't mention anyone specifically for fear of slighting the dozens I might forget. But I've got some of them in the orchestra I took to Europe for the Brussels World's Fair. I don't care what school they're from, just as long as they are musical. That's enough for me. >>>

## THE ANGEL'S ANGLE

(Continued from page 10)

ways: first through syndicates which sell shares; second, they can contact top producers in New York and ask for an opportunity to invest. Should a producer require new investors, they will get a chance. It is important to approach only reputable producers. Simply write the producer, say you have money to invest and would like to attend auditions, if any. This is a 6 to 1 gamble. With experience you can reduce the gamble to 3 to 1. If you invest in everything, you gamble with 6 to 1 against you.

Advice to would-be angels: unless you have excess funds, don't invest. If you can make top contacts in the profession, then you have a reasonable chance of monetary returns and sometimes a chance of making a lot of money. To invest blindly is like buying cats and dogs in the stock market. Find the right type of theatrical producers and you will be a successful Broadway angel. >>>

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# Choosing a Music Teacher

KARL MACEK

THE private music teacher enjoys the happy privilege of personal contact with people. Accepting the fact that each pupil is an individual and considering the differences and similarities that pertain to him as a music student makes the challenge that each new personality presents a stimulating experience. From this position of close contact with human behavior, the instructor often learns much about how and why prospective pupils choose their teachers. The reasons are varied. Sometimes they may be superficial, sometimes humorous, occasionally perhaps even stupid, but most often serious, though sometimes based on an overemphasized concern with only one of a number of factors.

In the broad sense, it appears that music students on the whole tend to possess an affinity for certain personality traits they seek in a teacher, and, in general, they tend to gravitate to certain teacher-types as a result of their own economic, environmental and educational backgrounds. Excluding those music students who are sure of what they hope to accomplish and what they expect of their teacher, some students are "drifters." Drifters are teacher changers, unhappy music pupils who go from one teacher to another for reasons that do not always pertain to things musical. The drifter is probably unaware that he has constructed a mental mold into which he tries to fit his teacher. He seeks a teacher that will conform to the patterns he has conjured in his mind—a pattern based on what he believes to be his own limitations and aptitudes, musical or personal. In



Stella Ballantine Supervises Instruction at Rosemont, Pa.

—American Music Conference Photo

this appraisal of himself, the pupil may be right or he may be wrong.

Though none of the above points, each in itself, is necessarily all good or all bad, we must conclude that many factors should be considered before a teacher is chosen or a change is made, if the teacher-pupil relationship is to be happy and effective. We may also assume that some individuals either don't know what they want, are impatient about getting it, or, in fact, haven't found it.

## Influential Factors

We are living in an age during which decisions made in selecting either a product or a service are very often colored by superficial considerations, influenced, perhaps, by persuasive methods or sometimes by the dubious opinions of others. If you are about to choose a music teacher for yourself or your child, these factors, individually or collectively, may influence your choice.

1. The reputation of the teacher.
2. The personality of the teacher.
3. The methods used by the teacher.
4. The type of music study you wish to pursue.
5. The teacher's status as a performer.

6. The location of the studio, or whether the teacher will come to your home.

7. The effectiveness of the teacher's advertising, if he advertises.
8. The fee he charges.

A teacher's reputation is his best recommendation. There is little chance that your choice based on a teacher's reputation can go wrong. But—in terms of you, the prospective, average student of music with probably only a moderate amount of talent, the normal dose of laziness and a layman's interest in music study as a recreational pursuit, it is important to consider precisely in what field of music teaching this reputation was made. A teacher who is successful in guiding and developing students with superior talent, ability and a will to work hard, by the very nature of his profession may be unable or unwilling to reduce himself to the level of the average or below average pupil. On the other hand, a teacher who comprehends the limitations of the latter, can do more to bring out and develop whatever ability average people do possess. It simply boils down to a matter of selecting the best teacher for your particular case rather than just the "best" teacher.

Personality alone doesn't make a



teacher, but it certainly is nice to study with one whom you like. The teacher-pupil relationship is one where adjustments must be made on both sides. As a person, you have certain characteristics that set you apart from your friends and members of your family. Teachers, of course, are no different. Nevertheless, you can use the following to help influence your choice. If a teacher's attributes as a person of understanding are properly blended with his ability as a guide and transmitter of knowledge, you can recognize this by the fact that he tries very hard to know and understand you. He succeeds in drawing you out in order to establish the all-important rapport that is conducive to an efficient and happy relationship. This is the aspect of personality that counts. If you understand this, you will not be misguided by overemphasizing the superficial considerations in this matter.

To some degree, the method a teacher employs determines the results he obtains with his pupils. All teachers have their favorite teaching material. The continuity in every music instruction course consists of the principle course and along with it the necessary and very important supplementary material. Any rigidly pursued course, the same for every pupil, isn't the best prescription. To be sure, a direction must be set and a path followed, but the method must be flexible enough to allow for momentary deviations as conditioned by the individual characteristics of each pupil. The pupil sets the pace and the teacher serves as guide, giving the pupil an occasional "nudge" forward and up. No one method gives the complete answer, nor does it serve as the magic road to success. It requires careful judgment, analytical thinking, purposeful and meaningful application to the job at hand and a great deal of experience. A good teacher adjusts the course with each pupil in order to strengthen weakness, and, most important of all, to establish a momentum of progress. This is the unique and personal quality that sets private instruction apart from class-room instruction. Learning to play a musical instrument is equally a matter of developing skill and acquiring knowledge. Because no two individ-



**Peggy Hartman Uses the Harmophone for Teaching**

—Photo, St. Louis Music Supply Co.

uals ever develop skill at the same rate, private instruction permits adapting and controlling method to the individual capacity. It is the skill part that carries with it the element of drudgery unless guidance is geared to the individual.

Some music teachers are versatile and capably equipped to give excellent instruction on a number of instruments in addition to teaching musical theory. Others are specialists and do their best work in one particular field. Whatever your musical interest, you can determine whom you want for your teacher by obtaining interviews and then drawing your own conclusions.

#### **Performers as Teachers**

A good teacher is not necessarily a great performer. As a matter of fact, superb performers often make poor teachers for beginners. Performance ability is not a criterion of teaching ability. The artist who spent many years developing his own talents may not possess the qualities needed for imparting to others the knowledge he has used to improve himself. The young man or young lady playing the organ, accordion or piano in your local night club may impress you favorably with an interesting style and a fascinating theatrical personality, but that automatically does not make them good teachers for your child. Nevertheless, a teacher should be able to demonstrate with adequate facility and rea-

sonable artistry so he can impress on his students the goals they are seeking. He cannot be a mediocre performer. Nor should he spend all his time performing for the student. Quality and not virtuosity is what really counts.

Basing a choice of teacher solely on whether he comes to your home to instruct you or whether you go to his studio is unwise. This does not imply that where a teacher conducts his work indicates his value. It means only that some teachers have studios and others do not. If you want to be taught in your own home, be absolutely sure that you consider other factors as well.

Advertising or the lack of it should not sway your judgment. Many good teachers do no advertising. Many bad teachers do no advertising. This is a meaningless factor and should not justify your consideration. Don't be like the lady who called this writer on the phone one day to arrange a lesson appointment for her daughter. Most teachers like to know how each pupil decides to come to them for lessons, so I asked this lady the usual question. She answered by saying that my listing in the yellow pages of the telephone directory appeared attractive, hence she decided on me for a teacher. Now that is a foolish way to choose a teacher. Just as foolish and illogical as the lady who, after inquiring about the lesson fee, commented, "You must be a good teacher to charge that much." Unfortunately, we are all condi-

tioned so that our judgment of products and services is too often based on price. Here again, judgment can be clouded unless other factors are given equal consideration. A teacher who charges \$3.00 for a half-hour lesson is not necessarily a better teacher than the one who charges \$3.00 an hour.

No single factor mentioned above serves alone as an infallible criterion in helping you select the music teacher for yourself or your child. The ideal procedure is to obtain personal interviews with several teach-

ers, question each one about his work, what he hopes to accomplish, how he goes about it, what his philosophy of teaching is and listen carefully to what you hear. If it is for your child that you seek a teacher, bring the child with you. Have him meet the teacher. Then make your decision after thinking over all the interviews. If people shopped around for a teacher the way they do for the many items they buy for their homes, there would be many more happy music students in the world and also many happy music teachers. ▶▶▶

## MUSICAL TENT SHOWS

(Continued from page 22)

13,000,000 people who have attended them since their inception. They have spent more than \$26,000,000 to see these shows.

That they are a healthy force in the theatre economy of the country is undeniable. This summer they will give employment to more than 5,000 people in the world of music and theatre, who will fill the different job categories required to keep a highly geared entertainment operation running flawlessly. It is estimated that the tents will pay more than \$1,000,000 in salaries this summer.

Because the tent theatres have come of age, the Musical Arena Theatres Association was formed and is now the only active organization of producers in America. In addition to unifying the dissemination of information that is beneficial to its membership, MATA has the distinction of being the only organization of producers to run a school for active and embryo producers, managers, treasurers and press agents.

### Economic Health

The activity of this neophyte association is one more indication of the state of economic health of these tents. They are taking a creative hand in revitalizing professional theatre and proving that the "fabulous invalid's" malady is merely psychosomatic.

MATA is headed by David Marshall Holtzmann, President; Vice-President is Robert H. Bishop, III; Walter Davis is Treasurer and Robert K. Adams is Secretary. Executive Directors of MATA are Edward O. Lutz and Robert M. Carr, CPA's.

The tent theatres belonging to MATA include St. John Terrell's Music Circus, Lambertville, N. J.; Cape Cod Melody Tent, Hyannis, Mass.; South Shore Music Theatre, Cohasset, Mass.; Music Circus, Sacramento, Calif.; Music Theatre, Highland Park, Ill.; Neptune Music Circus, Neptune, N. J.; Finger Lakes Lyric Circus, Skaneateles, N. Y.; Oakdale Musical Theatre, Wallingford, Conn.; Melody Circus, Detroit, Mich.; Musicarnival, Cleveland, O.;

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Musical Tent, Clio (Flint), Mich.; North Shore Music Theatre, Beverly, Mass.; Warwick Musical Theatre, Warwick, R. I.; Niagara Melody Fair, Buffalo, N. Y.; Brandywine Music Circus, Concordville, Pa.; Rye Music Theatre, Rye, N. Y.; Miami Music Theatre, Miami, Fla.; and the Palm Beach Musicarnival, West Palm Beach, Fla.

This year new tents will be the Casa Manana in Ft. Worth, Texas; Carousel Theatre in Phoenix, Ariz.; the Melody Fair outside of Toronto, Canada; the Storrowton Theatre in West Springfield, Mass.; Carousel Theatre near Framingham, Mass. and the Colonie Musical Theatre outside of Albany, N. Y. In addition to these, there are three music tents which do not belong to MATA. They are the Westbury Music Fair, the Valley Forge Music Fair and the Camden County Music Fair.

Musical tent shows have come to stay! ▶▶▶

## ISRAEL'S MUSIC TODAY

(Continued from page 28)

and younger colleagues of the older composers, born in Israel and grown up in its varied traditions, help them appreciate the ancient heritage. In some cases there is revealed a startling parallel, such as the common spiritual and technical foundations that shape the composition in traditional oriental "melody types" and the "serial technique" in contemporary Western music.

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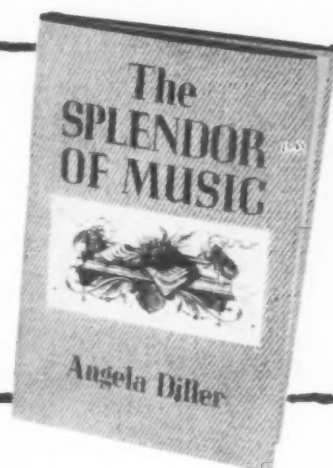
Paul Ben Haim was the first Israeli composer who succeeded in translating the atmosphere of the Eastern Mediterranean country into sounds and musical forms, without ever writing purely folkloristic music. Boscovich followed him but underlined the folkloristic orientation. In the works of Josef Tal and Odeon Partos we find oriental melody and oriental formal structure interpreted in novel musical spirit. Younger composers developed the parallels between oriental and Western "serial technique" in interesting ways—internationally known among them are Roman Haubenstock-Ramati, Her-

bert Brun, and — one of the very youngest—Yizhak Sidi.

It is the synthesis between East and West in modern Israeli music (that has some parallels in the music of modern Greece, Turkey, and Japan) which makes musicians all over the world listen to the music of Israel today. Many of the world's great musical masters of our time attempt a similar synthesis starting out from their own vantage point—one might say in the opposite direction—and

the results of their endeavors very often resemble the achievements of the Israeli composers from the point of view of form and style. The best works of the Israeli composers possess, in addition, a particular flavor of their own, the result of their immediate spiritual experience and the particular atmosphere of the country, its nature and its spirit, and in this special flavor we may detect the definite beginnings of an "Israeli music" proper. ▶▶▶

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## THE ARTS IN AMERICA

(Continued from page 16)

identity in time of insecurity; and the failure of the mass media to meet the needs of large numbers of persons.

That the arts in America have been affected by these and other social developments is undeniable. However, the impact which art has in turn made on the quality of our personal, local and national life is evident in its vitality on many

fronts; in the school system, in the nearly 1,000 community orchestras, in the thousands of community theatres, in the vast expenditures for concert tickets and participation in one of the arts, in the remarkable training facilities now available for young persons, in the creativity now to be found in college campuses across the land. The Washington hearings in connection with various

proposals for governmental commitment to the arts are rich in testimony to the dynamic activity in American artistic circles as well as to the serious economic issues which face the professional artist in a technological society.

Most important is the confidence that America must develop in its art—a confidence based on our own growth rather than on illogical comparisons with other cultures. It is a growth, indeed, which is so dramatic that the arts can no more be ignored in our thinking of the larger America in these days of self-assessment.

4. Russia itself illustrates that a crash program in the sciences need not ignore the arts. Artistic progress there has been as remarkable as in science.

5. A scientific surge in the school cannot be developed in curricular isolation. What is needed is a fundamental attitude toward creative teaching and learning, a receptivity to new ideas, a fulfillment of individual promise and talent.

6. Attitudes about other people and governments are formed in many ways. It has been increasingly clear that the arts of a nation are of international importance. While we may object to the use of art as propaganda, the facts of life cannot be ignored. Russia, for example, has gained much by sending its artistic groups to foreign shores. To develop the arts in the United States is therefore to forge another link toward a more favorable acceptance of our way of life as one which has ends more embracing than survival.

In the current evaluation of those elements which will make us as a nation stronger in mind and spirit as well as in might, the arts need not be on the defensive. Yet the atmosphere of tension calls for critical self-appraisal. If the Sputnik era does this for all of us, the arts as well will profit by a fresh inquiry into their power and place. ▶▶▶

Concerts that were heard during the 1957 First International Congress of Organists in London will be released by Mirrosonic Records of New York City in the form of six albums of LP records. Entitled *Documentary*, these records contain performances of various organ works by well known artists and orchestras.

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## TO ERR IS HUMAN

(Continued from page 34)

demands, and in the constant and conscious effort to live up to them, that a teacher best demonstrates his humanity and leaves his mark in his students' souls long after their lessons have stopped.

No one is perfect, or could be, so far as we know. Even a "perfect" person would hardly recognize himself as such. Jesus had his doubts and torments; so did Michelangelo and Beethoven, yet these are people who strove mightily and produced much and printed their changes on the world. Not to be perfect, but to desire and practice perfection are the human role. Absolutely speaking, we never *are* any one thing, but are always becoming a shade of something else, and what we think and what directs the change.

### Tennyson and Joachim

I once read of a conversation that the violinist, Joseph Joachim, had with his friend, Alfred Lord Tennyson, on these same things. Joachim had asked Tennyson what to him, if any, was the purpose of creation, and Tennyson answered, "I see a definite purpose in it." Referring to the then furious storm over Darwin's view of evolution, he continued, "I see Evolution as God's plan of creation, but Darwin, Haeckel and Huxley saw only the outward shell; they ignored completely the kernel within—the immortal ego. As to how creation began, Jesus said, 'God is

Spirit'. Now, since spirit is undifferentiated and without form, its only attribute is thought. Divine Thought, therefore, must have been the first step in creation. I see the second step as plan-purpose." The poet then goes on to a respectable, scientific catalog of the development of natural forms, and concludes: "It is plain to me that the creation of form is the goal of existence."

Applying this thought to our everyday life as music teachers, we might say, "We become as we think," and "Unless our thought is formed, it cannot in turn become the instrument to shape our students' minds." The very process of teaching poses a superhuman challenge to better our experience with imagination, and accepting as our leaders only those who can heighten our powers through disclosing principles. Perhaps the old saying might better read: "To err is human; to forgive divine; to create—a necessity." ▶▶▶



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JUNE-JULY, 1958

# Breathes There a Girl?

MARGARET KINNE

LIVES there a vocal music instructor who has not at some time wondered why his girls' choir failed to sound as pretty as they looked? Sure, the pitch was fair, the words were improving, but the tone seemed to be—gone out for coffee, maybe? How about trying to improve their breathing?

Let us hasten to emphasize, the following ideas are for those directors who are at a loss in dealing with the above question, not for anyone who knows all the answers. Nor do we have in mind the instructor who has highly selected choirs chosen from two or three hundred aspirants. Most vocal teachers take the available students at a given hour and do what they can to make the group sound well and enjoy singing.

"No singer sings much better than he breathes" is the old saying. Is it so old that we sometimes overlook it? Or have we run out of tricks to put into practice what we preach? Since the great share of teaching success hangs on good salesmanship, the tricks are most important. Perhaps some of the following will help.

The truth, to begin with, is: *Girls can't breathe.* Of the whole list trying out for senior high girls' choir, only a few will qualify as correct breathers. That is, unless someone has done a special bit of teaching for you in junior high. But don't expect it.

Most of them will be shoulder-lifters and multiple-gaspers-for-breath. Neither of these adds to good phras-



ing, tone, or the looks of the singers—some TV performers notwithstanding. Yet you can teach them the fundamentals by using from seven to ten minutes a day for a month or so. By then, everyone should be aware of enough results to be interested in carrying it along with a minimum of nudging from the instructor—you.

But first they must want to learn. Otherwise they will not do the necessary practicing on their own time. Some pictures of favorite movie stars posted to prove that glamour never slouches, plus your own insistence that they sit and stand *up* is a good way to start them off.

Next should come some gimmicks to promote the necessary breathing practice. One that has worked for the author is a brief contest for a few minutes a day to see who can hold her breath the longest, first in sitting then in standing positions. This can go on for several days if interest allows. The instructor times the number of seconds each member can hold her breath. A goal of 60

seconds can be set. The above will not be reached by many, nor is it important to reach, but it does create competitive interest, which is what you want at first.

And now to teach correct breathing. The quickest method we have found is as follows: have everyone stand with feet firm on the floor—thank heavens for saddle oxfords and ballet shoes. Raise the arms and lock fingers over head, pressing the locked hands down on the crown somewhat firmly. This will cause the ribs to expand and the shoulders to stay down when a deep breath is taken. The instructor should see that no girl thrusts the neck forward as the weight of hands and arms comes to rest on her head.

Girls do not object to taking 10 to 15 deep breaths in unison, called off in football drill style as "one-two, one-two," for inhale-exhale, in through the mouth quickly and out through the mouth and nose, both as quietly as possible, of course.

Once they get the feel of the diaphragm-rib expansion, the hands can be lowered to grasping the shoulders, then hands on lower ribs, and finally, arms at sides in the popular singing position. It is obvious some will need to go back to the over-head position if shoulders begin to lift while they sing. It *has* to become a habit. But in no case should more than ten minutes be spent at it per day.

As variety from the drill sergeant counting method, the students may stand and count to 50, then 75, and finally 100; aloud, but softly to themselves. Make sure the one deep breath allowed before counting begins is correctly placed. Too, they may enjoy a contest to see who can count

(Continued on page 64)

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Margaret Kinne is the vocal music instructor in the high schools of Dewey, Oklahoma. She is a graduate of the State Teachers College at Pittsburg, Kansas, with a master's degree in prospect from the University of Oklahoma. Her specialty has been the development of girls' voices.

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# Care and Training of Choirboys

**ALEC WYTON**



A CASUAL visitor to the Cathedral of St. John the Divine in New York is sometimes surprised at the spectacle of some forty reasonably minute boys, along with about half that number of men, singing a large repertoire of church music of all periods and styles, from plainsong through polyphony and into some of the most complex of contemporary music. The same visitor would find a similar state of affairs at the Episcopal Cathedral in Washington, D. C. and a number of the larger parish churches throughout the country. Why indeed little boys? Why not little girls or perhaps, better still, grown women who probably would learn the music faster? The answer is to be found in tradition. In the earlier years of the Church, when women were not allowed to participate in the leading of worship from the Sanctuary or Chancel, the only source of soprano tone was the pure, unchanged voice of a boy, and this tradition has persisted in England and the continent of Europe and is followed in some churches in this country, although, happily, women are no longer subject to such exclusiveness.

It is an ill wind which blows nobody any good and some by-products of this perhaps narrow tradition have been valuable in the extreme.

*Alec Wyton, born in London, is a graduate of Exeter College, Oxford, and has served as organist and choirmaster at St. Matthew's Cathedral, Northampton, Christ Church Cathedral, St. Louis, and the Cathedral of St. John the Divine, New York, where he also heads the Choir School. He has recently made a series of RCA Victor records on the pipe organ.*

Some of the greatest composers of all time received their early musical training and experience as choirboys. Purcell, Haydn and William Walton are three such names from widely different periods of history. Choirboys have grown up to become some of the finest conductors, organists, choirmasters, chorus basses and tenors that can be found, deeply grounded in the traditions of the Church as well as in general musicianship.

The influence of all this experience upon a young, alert mind cannot be overestimated. Consider the case of a young chorister at the Cathedral of St. John the Divine. If he joins the school in the fourth grade and his voice holds out, he spends five years there. In the course of daily sung services, he hears practically the whole of the Bible read through every year, he sings the whole of the 150 Psalms every two months, he is exposed to a great deal of the finest music of all periods and learns it intimately through constant rehearsal and, in the course of these rehearsals and the services for which they prepare, he acquires a degree of concentration and a sense

MUSIC JOURNAL



# in the OLDS spotlight!

## JOHN GRAAS

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of teamwork which could probably not be duplicated in any other situation. Such a boy is prepared to enjoy music at the highest level at an early age. His mind is not confused by so much of the trivia which some of us mistakenly think we should feed to children until they are old enough to understand the things which we enjoy as adults.

The sheer sound of great words, apart from their meaning, the exhilarating effect of great music, apart from its intellectual comprehension, the sense of a difficult task well done—what could be finer? There is a danger of the tradition of the boy-choir dying out for want of dedicated and experienced leadership. This is sacrificial work, but so is anything which is really worth while. An alumnus of our Choir School remarked to me recently, "One can take a boy out of the Choir School but one can never take the Choir School out of a boy". May there never come a time when this lively species becomes extinct! >>>

## SUMMER MUSIC

(Continued from page 35)

tures, demonstrations and panel discussions by outstanding authorities in jazz and related fields. Address all inquiries to Jule Foster, Dean, School of Jazz, Lenox, Mass.

The Paul Christiansen Choral School will offer a summer session at Denver University, Denver, Colorado, August 3-9, and one at Chautauqua, New York, August 12-22. Inquiries and reservations should be directed to Kurt Wycisk, Manager, Concordia College, Moorhead, Minnesota.

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## Enjoyment or Appreciation?

CATHERINE NOLAN DILLON

HAVING taught vocal music in the big, clumsy old schools of a large city for years, I was in seventh heaven not long ago, roaming around one of the new two-million-dollar edifices in the suburbs. "What a beautiful place!" I exulted. "What a marvelous opportunity for both students and teachers!" I could hardly imagine the splendor of the music room and hurried along the hall in that direction.

Rounding the corner, I heard strains of music, but stopped short when I identified the tune as *You Ain't Nothin' but a Houn'-Dog*. At first I thought there was no class in session and that some students were using the record-player. However, the sound of many voices and feet, which increased as I approached the room, told me that I was about to observe an actual music lesson. I couldn't hear the dying strains of *Houn'-Dog* over the shouts and stamping of the children. The young teacher's "O.K. now, kids. Pipe down!" went unheeded, only adding to the noise. In a moment the hubbub subsided a bit as *Blue Suede Shoes* filled the air.

"WHY?!" I moaned inwardly. In this beautifully appointed room the children should be enjoying experiences in good music to treasure all their lives. Why should it be a scene of virtual riot that gives them nothing but the records they hear every afternoon, evening and week-end?

### Analyzing Problems

Subsequent observation periods, interviews and actual substituting in many of these schools told me why.

The fault stems from two sources: the attempt to handle major discipline problems in the classroom and fallacious educational reasoning. As far as the former is concerned, there is little the teacher can do about it;—let us simply state that these problems should be solved in the office. This is especially true when the teacher's attention is continually diverted by the necessity for playing the piano. Some day, perhaps, this situation will improve, but in the meantime let's see how we can correct our pedagogical errors.

Due to the teacher shortage, most of the beautiful new schools mushrooming in suburban areas all over the country are staffed largely with inexperienced teachers. Granted, it is difficult for a young special teacher to drop everything and wax philosophical about educational founda-

(Continued on page 54)

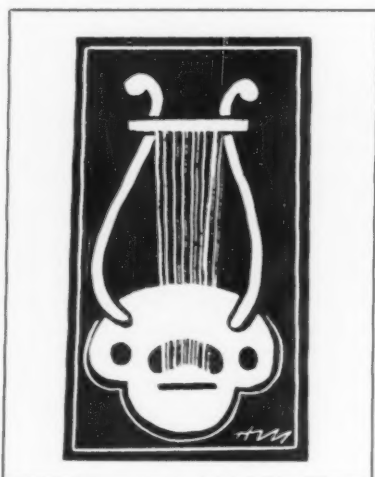


# "The Unholy Three"

MARTIN FELDMAN

EVERY year at the beginning of the new school term, there is one department that has a problem for which a satisfactory solution is eagerly sought by the teachers concerned. This department, of course, is the instrumental music department, and, more explicitly, the string and orchestra department.

The violin beginner reporting to class the first day represents this problem. The child makes up his mind that he will learn to play, so



that he will eventually move up to the larger organizations, such as the orchestra. Many times it is the parents that have made up his mind that he will play the violin, or, as they so often call it, the "fiddle." If that were all of the story, the solu-

Martin Feldman, currently the string instructor and orchestra director for the Stevens Point, Wisconsin Public Schools, also teaches the String Methods and applied string courses at the Central State College. He is a graduate of the University of Wisconsin and has also had professional experience as a violinist with the Columbus (Ohio) Philharmonic Orchestra and the New Orleans Symphony Orchestra.

tion or solutions would be relatively simple. However, the big problem, almost a dilemma, is presented by the instrument itself.

Schools with a liberal music budget policy can furnish the beginning student with a good, acceptable instrument, and therefore do not have a problem in this area. Unfortunately the medium to small-size towns are always hard pressed for sufficient funds and cannot obtain instruments for free distribution to prospective students.

Any person in contact with the music business is aware that there are a number of good contemporary violin makers. Right here is where the director is haunted, not by one ghost but by three. They may appropriately be called "The Unholy Three," and each has a classification all its own.

Ghost No. 1, and probably the worst offender, finds its counterpart in the "old violin that has been in the family for years and years." The parents swear by that fiddle because they have always been told that old violins are the best; and since they know that their prize possession is very, very old, they feel that it would be a sacrilege not to have their young hopeful learn to play it. The age of their fiddle, regardless of its quality when originally made, makes it sound wonderfully sweet and pure to their prejudiced minds. It may not be worth more than the actual cost of the wood of which it was constructed, and even less than that as a musical instrument; nevertheless, it is "a genuine old violin" and must be played to be appreciated.

The next Ghost that appears is the fiddle that Uncle Pete or Uncle Bill, or Grandad made. Where is there a String Teacher who has not been handed an assemblage of wood,

(Continued on page 55)

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## ENJOYMENT OR APPRECIATION?

(Continued from page 52)

tions. If, however, it becomes apparent that we are far off-base psychologically, we can at least start seeking new values.

Let's look at it this way. A fisherman, well out to sea in his boat, comes upon two less fortunate mariners clinging to a makeshift raft. Anxious to help, he jumps out and joins them. Isn't that ridiculous? But is it any less ridiculous for a teacher with sixteen years or more of preparation to spend his time listening to music on his untrained students' level? Obviously, the fisherman would have been able to accomplish his purpose by throwing a line to the helpless seamen. Just so, the teacher can do his job only by giving his students the means to help themselves to the facilities he has available.

### Love of Music

Consider the edge that we teachers of music have over those in other fields—the innate love and natural aptitude for music that children possess. The very conversation of toddlers generally involves a tune of some kind—possibly that old sing-song, with words such as "Baby, baby, baby! You don't go to 'cool!'" as a two-year-old of my acquaintance was heard to chant recently. And I happen to know that this particular child can't add, read or write, nor can she draw a straight line. So you see that before any aptitude in math, English or art manifests itself, music is already being expressed. It is, therefore, outrageous to let our students complete twelve years of public school education without teaching them anything about music that they didn't already know.

"This may be true", wails the poor new teacher. "But what can I do? At least the recording drowns out some of the noise. Furthermore, it is a form of music and it's what the kids want."

Well, to begin with, they are children, not "kids", even though they use the word freely among themselves. Secondly, it's *not* what they want,—they know you didn't sit and listen to guitar music for years to qualify as their teacher. What they

really want is to share your knowledge, even though, as human nature would have it, they fight against it. Thirdly, the noise is a result of their restlessness. If you give them an interesting job to do and let them enjoy a feeling of accomplishment, you'll be amazed at the improved order which results.

Here is a sample program. Bear in mind that it can't be guaranteed to transform a riotous jam session into a productive music lesson overnight. It will, however, if faithfully followed, effect progress for both teacher and students.

Start with something they already know—perhaps *Battle Hymn of the Republic*. Let them sing it again on your favorite syllable and make them listen to the tone. The third time they can sing the words, but must make a conscious effort to imitate the previously produced sound. There will be a definite improvement. Now take this improved tone and try, for instance, the first line of Purcell's *Passing By*. Going back and forth between words and syllables, finish the first verse. Finally, let them sing it and you play the accompaniment as written—let them carry the tune themselves. Now they feel they have really done a job.

The same procedure may be followed using *Funiculi, Funicula!* stressing dynamics, instead of tone. Then introduce a classic melody emphasizing softness and loudness, such as one of the vocal adaptations of Tchaikowsky or Sibelius or Dvorak. A recording may be played, showing the children that it is actually an instrumental piece and familiarizing them with the tune. Then, while you play only the accompaniment, let them sing as much of it as they have learned. (This will depend on their response;—always stop before they want to!) Again, they have learned a piece of worthwhile music and you and they together have reproduced all or part of it.

These are just a couple of the infinite combinations you could present, but following such a program, you will soon be including notation, phrasing, rhythm, part-singing and many of the fascinating aspects of music which led you to make it



your profession.

(A word might be said here about folk music: It is lovely and can certainly be used to engender an interest in art music. Of course, if we begin with *Skip to My Lou* and end with *The Blue-Tail Fly*, we can't really call that progress.)

The whole thing boils down to the fact that we are all trying to do the same thing,—enjoy music with the children we teach. However, let us remember that we can't teach the people much about popular music, since it is an expression of what they already feel; we must lead them to an appreciation of the music they don't know, which will provide them with an ever available means of enhancing their lives. >>>

### "THE UNHOLY THREE"

(Continued from page 53)

strings, pegs and varnish, with the statement, "Try this, Professor; it's a dandy. I made it myself!" And what String Teacher has not shuddered when he saw the prospective student walk into the classroom with a crude wooden box or a quilted flannel bundle which contained that wonderful masterpiece—"the fiddle that I made myself."

Now the Ghost, and probably the lesser evil of the three, presents itself in the form of a shiny, new, cheap, factory-made violin. There is a minimum price and set of requirements set up by M.E.N.C., that is expressly designed to give all concerned the ultimate satisfaction; but unfortunately this does not seem to have complete co-operation, as every year many hundreds of \$10 or \$15 violins are offered on the market for quick sale to the uninitiated customer.

No doubt these problems in time will be solved. All schools will be able to create a fund to purchase good instruments, so that beginners who cannot afford to buy their instruments may gradually be educated to the fact that a good violin is essential and that a fair, substantial price must be paid in order to get a violin of good quality.

Until that time comes, the violin instructor will be confronted each year with "The Unholy Three": the old family fiddle, the "fiddle I made myself," and the shiny, new, cheap, factory fiddle. >>>

JUNE-JULY, 1958

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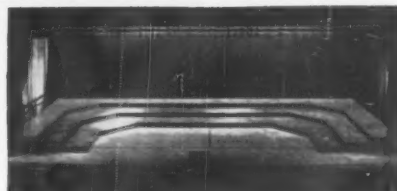
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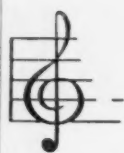
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## In and Out of Tune



SIGMUND SPAETH

FOR some reason the exponents and promoters of jazz apparently find it very difficult to explain or analyze this typically American music to a confessedly ignorant public. A recent series of television programs on the subject has succeeded only in making it as dull as possible.

Many of the "experts" content themselves with saying "if you don't feel it, you don't feel it", while some authorities seem to enjoy talking in technical terms and using a mysterious jargon which the *aficionados* alone can understand. In their way they are just as snobbish and patronizing as the most exclusive of the musical "highbrows".



ACTUALLY the basic principles of jazz are not hard to explain, and the effect of this music on the average listener depends largely on the skill of the interpreters, most of whom are authentic virtuosos in their own field. They are sometimes given credit for an originality which they do not really possess, since many of the persistent patterns of melody and rhythm are quite conventional, and much of the supposed inventiveness of the players may be that of an arranger.

In any case, the heart and soul of real jazz is *improvisation*, and this is true also of folk music in general, at least in its origins. Jazz is strictly not a *kind* of music at all, but a *way of playing*. It consists of adding decorations and embellishments to a given melody, in the classic tradition of the variation form, and this results in distortions of all kinds, including rhythm, harmony and tone color.

A WORKING definition of jazz might actually be reduced to "the distortion of the conventions of music." By distorting rhythm, shifting the accent to what would otherwise be an unaccented beat, one arrives at so-called "rag-time" or syncopation, one of the ancestors (but only one) of jazz as we know it today. Distortions of melody produce the "breaks", "riffs" and "hot licks", whose classic counterpart may be found in the *cadenzas* of opera and instrumental concertos.

The distortion of harmony has been paralleled by the serious composers of our time, starting with musical impressionism and ending with the twelve-tone row and atonality. Tone color is easily distorted through the muting of wind instruments and an undue emphasis on percussion. As for form, it disappears entirely once a true improviser goes to work on his material.

FOR many years jazz was handicapped by the insistence of the fox-trot beat (actually the same as march time). Today, however, it has become rhythmically emancipated, and the experiments of small groups of the modern type are often completely fascinating.

This may be considered a reversion to the spirit of the original "Dixie-land" combinations, which really improvised their music, often with little more than a rhythmic beat to start with. The evolution of the big "swing" bands was an illogical development of jazz, for it emphasized the work of arrangers rather than players and almost eliminated improvisation as such. This was a strictly commercial type of music, while "progressive jazz" represented modernism, as in other arts. >>>

## CONTESTS AND AWARDS

**T**HE annual anthem competition of the Capital University Chapel Choir Conductors' Guild, which is open to all composers, will award a \$100 prize for the winning composition. Anthems should be suitable for the average church choir and must be submitted by September 1, 1958. Further information is available through Everett W. Mehrley, Contest Chairman, Mees Conservatory of Music, Capital University, Columbus 9, Ohio.

Under the auspices of the American Guild of Organists a prize of \$150 has been offered by the H. W. Gray Company, Inc., to the composer of the best anthem for mixed voices that is six minutes or less in length. The text, which must be in English, may be selected by the composer, and the choice of a seasonal anthem is permissible.

Manuscripts, to be signed with a nom de plume or motto which must also appear on the outside of a sealed envelope containing the composer's name and address, must be submitted no later than January 1, 1959, to the American Guild of Organists, 630 Fifth Avenue, New York.

The Friends of Harvey Gaul, Inc., have announced that the 1958 Twelfth Annual Composition Contest will award a \$300 prize to an American citizen for a piano solo composition whose length does not exceed 10 minutes. Rules of eligibility and detailed instructions concerning manuscripts, which must be submitted by November 1, 1958, are available through The Friends of Harvey Gaul Contest, 315 Shady Avenue, Pittsburgh, Pa.

A cash prize of \$300 is offered by the Northern California Harpists' Association in its 11th annual competition for a harp solo or for a harp in a solo capacity in combination with one or more instruments. The deadline for this competition, to which composers of all nations are eligible, is January 5, 1959. For special instructions, write to Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Blvd., Berkeley, Calif.

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# Basic Laws Applied to Music

RALPH C. REA

THE teaching and learning of music is in many instances a shamefully inefficient process because the basic laws of learning are neither known nor applied by the teacher or pupil. In view of this fact as well as the fact that learning anything is an act which must be performed by the learner, it seems appropriate that we review the fundamental facts of the laws of learning as established by psychological experiments on problems of learning and memory.

In the field of music, learning involves two primary aspects, namely: 1) the acquisition and retention of musical information and experience, and 2) the development of musical skills. Carl E. Seashore in Chapter XIII of his *Psychology of Music* states various rules for the efficient learning of music. Every teacher of music should be cognizant of these rules and should be applying them in his everyday teacher-pupil relationships. Briefly these rules are as follows.

*Interest.* Music must have for the pupil a genuine interest. He must consider it worth learning to the extent that he will be willing to sacrifice many other interests. The teacher must therefore consider carefully each pupil's talents, interests, and the personal value the music may have for him.

*Desire.* The pupil's intent to learn the assigned music lesson must be so firm that constant effort on his part will take the form of pleasant and

successful work, and as such can be continued until mastery is attained. This must be his own personal choice and responsibility.

*Practice technic.* The pupil should be advised to practice musical units, working out the technicalities within each unit, and then binding the successive units together by repeated performances. In other words, build larger and larger units of learning by mastering small units and then weaving these together into larger units until the task is finished. This procedure will increase the pupil's power to learn larger and larger units.

*Learn by thinking.* To develop independence, the pupil must be taught to classify each new problem into its relationship to what he has previously learned.

*Mental imagery.* The pupil must cultivate a sense of vivid and accurate mental imagery, for this will enable him to work in a tonal world when he is unable actually to see the music before him. Imagery is one of the best aids to memorization.

*Memorization.* To memorize music, practice only by recall, not by repeated impressions. This system of practice will always put your memory to test.

*Rest occasionally.* During his practice periods, the pupil should concentrate on successful attacks and rest after each small unit is mastered.

*Review systematically.* Certain types of knowledge, skill and facility need cycles of review. To convert a newly acquired skill to a habit, it must be developed so that it becomes automatic. Technics of performance must eventually become subconscious

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and take care of themselves as habits.

*Progress.* See that the pupil's learning effort is concentrated upon that which is within his power of acquisition. He must work at his own natural level so that the material he seeks to learn is neither too difficult nor too easy.

James B. Stroud in his book, *Psychology In Education*, Chapter XI, entitled "Foundations of Learning," devotes one section to conditions of practice in learning which I think can be significantly transferred to the learning of music. He states that practice is one of the necessary concepts in learning and that in a sense learning does not take place without practice. In espousing practice as a necessary condition, it is nevertheless recognizable that practice is not a sufficient condition. An enormous amount of practice may be unattended by any measurable amount of improvement, and, in fact, may lead to a deterioration in a function.

#### Motivating Practice

Practice on a musical instrument, the human voice, or any other act for that matter, would seem to be conditioned to a large extent by motivation. We, as teachers, all know how the preparation for a recital or a public performance will motivate a pupil or a group. Distributed practice periods also have some bearing upon learning in that spurts of effort altered by rest periods tend to prevent ineffectual practice and could be considered as an economy measure in the use of time spent in practice.

Sheer repetition does not make for perfection, since practice without zeal or practice of bad techniques only results in bad habits with a consequent deterioration of facility. Intelligent practice of any complicated process will result in improvement only if the learner tries various procedures and maintains a critical attitude of his actions as he tries to improve on successive trials. Of course, the wholly unmotivated learner would not practice, but the nature of the motivation must have some relation or significance to the activity. A pupil's tone quality may never improve in the playing of scales if he is only cognizant of pitch. Neither will erroneous repetitions of a passage of music made under the impression that they are correct lead

to anything but erroneous learning.

Needless to say, practice must be accompanied by insightful learning and in music the material we use must be capable of such treatment. There is, however, much mental equipment a well-trained musician must obtain which does not yield insightful learning. Spelling of musical terms, names of objects, fingerings on some instruments are examples, yet these materials are learned by practice.

Two of the more important aspects of meaningful learning which Dr. Stroud brings out in this chapter and which are generally applicable to all teaching of music are: 1) The most obvious fact of learning is that the ability to learn material varies with its meaningfulness to the learner; 2) that teaching and learning, to be full of significance, should be predicated upon the past experience of the learner.

To apply the latter of the above principles in teaching music means starting the instruction at the point of the pupil's experience and developing the subject logically in accordance with the pupil's level of understanding. This is not an easy task even with an individual pupil, for the teacher may easily misjudge the readiness and ability of a pupil for a task. If the task is too difficult, the pupil recognizes the discrepancy and ceases to try. If the teacher attempts to coerce the pupil into trying, the experience of frustration in struggling toward an unattainable goal will cause the pupil to avoid the experience and to drop the subject. Starting a child too young on a musical instrument may often result in such a reaction on his part because the task is either beyond his grasp at the time or has no meaningfulness to him.

Although the above comments have all been made with reference to the teacher-pupil relationship, the same rules can and should be applied to the conductor-musical organization relationship. In the selection of materials and in the rehearsal of his musical organizations, the conductor will do well to study his rehearsal techniques in the light of the above basic rules of learning. It is the responsibility of the teacher of music as well as the conductor of a musical organization to see that the above principles of learning are applied throughout his instruction of music.

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## MUTE MUSICIANS

Clark Eddy

THERE have been many requests for suggestions for Appreciation of Music courses both for high school students and for adults as an aftermath of my recent article, *The Challenge of Junior High Schools*. One lady came to me and said, "Music interests my husband but he doesn't sing or play an instrument. He's just a mute musician. Is there something he can do in music?" The reply was, "Yes, he can be a listener and collect records." She continued, "Where do we start? What records do we buy first? Isn't there some kind of course that we could take? Would the school start an Adult Education Course in Music Appreciation? I can suggest a title for it: 'Music for Mute Musicians.'"

This title so intrigued me that I decided to use it for this article. In starting a course in music appreciation, begin by announcing that the final exam for high school students, or as a culmination of a course for adults, will be a notebook to display. If your experience is the same as mine, some of the covers and contents will be works of art, especially if the students are frequently reminded of your expectations in regard to their notebooks. Notebooks can be displayed prominently in school showcases or trophy cases, or merchants' store windows. The notebooks should contain an index, a table of contents, neat materials inside about the records heard in class, concerts attended, illustrations of selections, etc. The material should be arranged in some logical order, with categories such as: modern, classical, romantic, symphonic, concerto, opera, operetta, oratorio, etc.; or possibly, in chronological order, to the individual taste or to the teacher's liking. Personally, where I can, I leave quite a few of these decisions to the students themselves.

At the outset of the course, play parts of compositions that should be familiar to the members of the class or should appeal to them, such as the *Rhapsody in Blue* by Gershwin, or excerpts from classical compositions used as popular tunes. The Grieg and Tchaikovsky *Piano Concertos* are good early in the course. In other words, "Start from where

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you find 'em and take 'em to where you want 'em."

A good symphony for early playing is Beethoven's *Fifth*. Have the members try to count the number of times the theme is played, including the variations in rhythm and melodic progression (about 268). *Oklahoma*, current movie track music, *Brigadoon*, Gilbert and Sullivan operettas, the *Unfinished Symphony* by Schubert, Tchaikowsky's *Sixth (Pathétique)* Symphony, *Symphony Fantastique* by Berlioz, *Till Eulenspiegel* by Richard Strauss, the Johann Strauss Waltzes, the Kostelanetz recordings of Saint-Saëns' *Carnival of the Animals*, with Noel Coward reciting appropriate verses by Ogden Nash, are all good to play early in the listening experience. Later talk about form and give examples: how many and what type of movements make up the sonata, concerto, symphony, string quartet form.

#### Avoid Boredom

Warning: do not play recordings so long that a group gets bored, especially when they are uninitiated. *Give them something to listen for.* Use stories in the program notes and other interest-getting devices.

Encourage your group to attend concerts and listen to good music programs on the radio and watch good TV shows. *Omnibus* often has something good on music. Encourage interested individuals to get the best possible record players and tape recorders. If possible, get stereophonic, Hi-Fi, binaural equipment demonstrated in class. Don't be surprised if some of the class are interested in do-it-yourself outfits to make Hi-Fi sets. When they begin to collect records themselves, they will soon develop individual tastes and your job will be easier. In fact, if they get the bug, you'll have to watch out or you may have complaints from their families that they are going without lunches to buy records.

Give out assignments to your class to go into record shops that have listening-rooms and make up lists of records that they would like to own and bring them to class to share with the others in class. Most record shops will gladly co-operate with this program and help your students when

(Continued on page 64)

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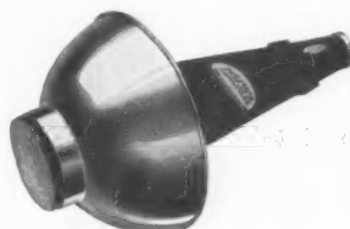
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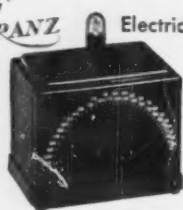
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# O Tempo! O Temples!

DORIS A. PAUL

IT was a summer Sunday morning at my church. The regular organist was on vacation and a somewhat celebrated church musician sat on the bench in his place.

The prelude went along at a fairly fast clip, but stayed within the bounds of dignity. I did not sense, however, that serene, worshipful "The-Lord-is-in-His-holy-temple" feeling I usually experience when our regular minister of music (who is exceptionally able) is at the helm; but I decided that I was prejudiced.

The minister and soloist (we have no choir during a few weeks in the summer) took their places, and our guest organist modulated into the key of the first hymn. As he played the melody, he employed such a fast tempo I found myself flipping the pages of my hymn book lickety-split to find the number. Subsequently, the congregation, accustomed to a moderate pace in their singing, raced through the hymn in a vain attempt to keep up with the dynamo on the organ bench, and came out second—and breathless.

It so happens that our church, being a large one in a university center, employs several assistant ministers. One, who hails from the deep South, and who has retained his leisurely—yes, slow—manner of speaking, was in the pulpit that morning. When we had all crossed the goal-line of the hymn with a hurried "Amen," the minister led us at largo tempo in the reading of the Collect: "Almighty God, unto Whom all hearts are open, all desires known, and from Whom no secrets are hid. . . ." The contrast in pace was so great, I felt as though I were in a car, that the driver had slammed on the brakes, and I was about to be thrown through the wind-shield.

And so it went throughout the

service: fast, slow, fast, slow. I had a feeling that the ushers, as they took up the morning offering, should move like characters in the old, old Keystone movies—quick and jerky. My husband whispered, "I'm expecting them to break into a jig any minute now."

Both of us were exhausted from trying to adjust to the ever-changing tempo of the service, by the time the slow benediction had been pronounced and the exuberant postlude had catapulted us out into the sunshine. Who was wrong—the minister or the organist? Or we?

### Whose Fault Was It?

Granted, the minister's mellow speech is slower than average, though not out of keeping with his gracious personality and a religious atmosphere. The musicianship of the organist cannot be questioned, though for the untrained ear the choice of contemporary music throughout might have been unsatisfactory.

If either was wrong, we felt perhaps the organist was at fault. We both had the feeling that here was a sincere man who had learned at music school or seminary that hymn-singing is all too often doleful and uninspired, and that the organ music is frequently funereal; and that, as a crusader, he felt he should make the service more joyous and triumphant through speed alone. By Jove, he'd do it, or break a pedal trying!

If these two men (both young) on whom the responsibility of the whole service rested, were to work together over a period of time, perhaps a compromise in tempo might result. So perhaps I should not condemn either. But describing this one situation may serve to illustrate the



devastating effect a wide variance in tempo can have on a congregation. (My husband and I found later that we were not alone in our reactions.)

Heaven forbid that the Introit, the Gloria Patri, the Collect, the solo, the anthems, the prayers, all the hymns and special organ music should follow the same tempo without a shade of variation. My plea is for the setting of some kind of pattern to unify the whole service, tempo-wise.

The Sunday morning of which I speak, my husband (who holds a graduate degree in theatre) commented that—whether the deeply religious accept the idea or not—the church service is, in its way, a dramatic performance. As in the theatre, certain elements are brought together to create a desired effect. In church it may be inspiration for better living, or the understanding of Biblical mandates. He went on to discuss the reliance of actors on tempo to help create effects, and the director's overall handling of tempo for each character. He recalled a device used in his early university days for achieving this end.

The practice-scene in acting class was comic, and so, generally speaking, the scene was to follow a fast tempo. But each character was different from the other and so would move differently and at various tempi.

However, to integrate the whole, a rhythmic pattern was set, plus a basic tempo.

The scene was in an art gallery. The first character to appear was a young man who walked in at a moderate tempo—1 - 2 - 3 - 4, stopped to look at pictures and moved on—1 - 2 - 3 - 4. The old man who came next, walked at just half the speed of the first—1-(rest)-2-(rest)-3-(rest)-4-(rest), and spent twice as much time looking at the pictures in the gallery. The third character was a pert, business-like young woman wearing high heels who tripped in—1-and-2-and-3-and-4-and, at twice the speed of the first man. The whole idea, as you see, was to keep the scene rhythmically balanced.

We will admit that this is an artificial device which would stultify any performance were it carried to the nth degree. But perhaps we can learn something from it.

We work for unity in the church service through various channels. Music and sermons are appropriate for the religious festival seasons of the year and for patriotic days. Hymns are chosen to drive home the thought in the sermon. Why should we not work a little more intelligently toward a one-ness in the service from the standpoint of tempo—and (with trepidation) I might add, rhythm? >>>



Humorist Herb Shriner Gets an Organ Lesson from George Wright

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## BREATHES THERE A GIRL?

(Continued from page 48)

farthest on one breath.

A humorous bit of business for those who forget to practice the required 10 or 15 deep breaths each night at home is to tie a red ribbon reminder on finger or hair, in front of the class of course, with appropriate ceremony. Some mention must be made of the merits of honesty, lest students be tempted to make incorrect reports of their practice.

As a last item for finishing off the project insofar as class time is used, pick a not too difficult song such as *All through the Night* or *This Is My Father's World* in one or more parts.

## MUTE MUSICIANS

(Continued from page 61)

they come in. However, alert them ahead of time so they will be ready. I usually assign one category of music to a person.

Bizet's *Carmen* is a good opera to begin with. Be sure to have a good English translation to go along with whatever opera you use. Either the *Messiah* by Handel or *Elijah* by Mendelssohn are good to arouse interest in oratorios. Progress to other symphonies, operas, etc., and generally stiffer listening as your class can take it.

Space does not permit the listing and the detailed plans for such courses, but this may point the way to what I've found to be exciting, worthwhile projects. The excitement of class members as they tell you of new recordings they've acquired or heard, or of new equipment they hope to be able to get, is indeed a thrilling outcome of these classes. >>>

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singing some songs properly, with long phrases.

Two students volunteered the following unmusical results of their experiences in practicing better breathing. "We found out we don't have so many colds since we started 'breathing' in choir;" and "One day I took a lot of deep breaths and it cured my indigestion."

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SING UNTO THE LORD (18 sacred selections for general and specific occasions.)

- SING AND REJOICE (10 sacred selections for general and specific occasions.)
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- O COME, LET US ADORE HIM (15 Christmas carols, hymns and anthems.)

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